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ABSTRACT

This casebook is part of a set of materials written by the members of the Making Thinking Visible Project. It presents the multiple perspectives of various members of the project (high school, college, and community college teachers) as they began to use collaborative planning in unique and different ways. It offers 21 articles in three sections called respectively "Process of Collaboration," "Discoveries," and "Dialogues 1991-92." Articles and their authors are as follows: "Introduction to Collaborative Planning and the Making Thinking Visible Project"; "Teachers as Theory Builders" (L. Flower); "Supporters in Effective Collaboration" (R. E. Burnett); "Collaborative Planning and the Basic Student: Adaptations for Implementation and Success" (M. Bowen and T. Marshall); "Profiles in Collaborative Planning: An Inquiry into the Attitudes of Two Student Writers" (J. R. Brozick); "Transcripts as a Compass to Discovery" (L. B. Evans); "Using Collaborative Planning with College Freshmen" (L. Rubin); "From Intention to Text: Problems of Purpose" (D. L. Wallace); "Mirror, Mirror on the Wall..." (M. A. Benedict); "From Representation to Practice: Case Study of a Preservice Teacher" (L. Norris); "Incorporating the Notion of Planning into the Secondary English Curriculum" (J. Z. Gargaro); "Collaborative Planning: From Curricular Unit to the Classroom" (P. Flynn); "From Permissive to Proactive: Harnessing Literacy to Build Contexts for Change" (E. Long); "Literate Practice in Action: HELP--The Housing Empowerment Literacy Program at Pittsburgh's Literacy Center" (P. Flynn); "Doctor, Lawyer, Indian Chief: What Future Roles Will a Student Have in Our Society?" (A. Martine); "Collaborative Planning in a Technical Center" (J. A. Aston); "November 12, 1991: Collaborative Planning and the Curriculum" (J. Z. Gargaro); "December 10, 1991: Community Literacy Projects" (P. Flynn); "January 14, 1992: Learning to Teach" (L. N. and J. R. Brozick); "March 10, 1992: Success with Collaborative Planning in Context" (J. Norris and others); and "April 14, 1992: Bridges between High School and the Workplace" (E. Long). (SR)

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Discoveries & Dialogues

The Making Thinking Visible Casebook

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The Center for the Study of Writing
Carnegie Mellon University

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1992

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Foreword to ERIC Documents
The Making Thinking Visible Project
Center for the Study of Writing
Carnegie Mellon University
1992

This document is part of a set of materials written by the members of the Making Thinking Visible Project:

- Three *Planning to Write* newsletters (February 1989, Fall 1989, and Fall 1990) ED 335 682
- The project book *Making Thinking Visible: An Introduction to Collaborative Planning* (1989) ED 334 593
- The casebook *Collaborative Planning: Concepts, Processes, and Assignments* (1990) ED 334 594
- This casebook *Discoveries and Dialogues* (1992)

These writings are component parts of the work of the Making Thinking Visible Project; they reflect the discoveries of over thirty elementary, high school, college, and community teachers who have already participated in a four-year study that began in 1988. These documents represent the efforts of project members to demonstrate how collaborative planning and classroom inquiry can enlighten and inform both teachers and students about writing. They stand as a record of our progress over the past four years.

In 1988 the Making Thinking Visible Project began as a collaborative inquiry into students' thinking and into the process of classroom observation and reflection under the direction of Linda Flower at the Center for the Study of Writing at Carnegie Mellon University. The project was supported by a four-year grant from the Howard Heinz Endowment of the Pittsburgh Foundation to bring together high school teachers, community college and university instructors, and community literacy leaders from the greater Pittsburgh area. Project members conducted classroom observations and inquiry into the collaborative planning process. Each year we grew in number and made new discoveries about what collaborative planning and classroom inquiry contribute to the writing process and to the goal of *making thinking visible*.

These documents explain collaborative planning and suggest ways that teachers may want to use this technique as part of the way they teach writing. Briefly, collaborative planning is a writing strategy that helps students develop a piece of writing by discussing key rhetorical considerations like purpose and audience with a partner; this process, in turn, makes inquiry into thinking more possible. Teaching collaborative planning is a way to conduct classroom inquiry which may help both teachers and their students to understand more about their own writing and thinking processes. These documents were written as exploratory examinations of what students and teachers could learn from collaborative planning.

We recognize that all of these documents have some rough edges, and we expect to elaborate on what we've written here as we complete our book *Making Thinking Visible: Collaborative Planning and Classroom Inquiry* with the National Council of Teachers of English (NCTE) in August, 1992. We offer these writings to those who have expressed interest in how a project like this works and to those who have asked about what we have discovered through using collaborative planning in our different contexts.

These writings serve as a springboard for further discoveries and as a preview for the final book. We see these documents as places to grow from and as part of an on-going collaborative exploration. For additional information about the Making Thinking Visible Project, please write or call:

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The Making Thinking Visible Project at the Center for the Study of Writing, Carnegie Mellon University, began in 1988 as a four-year demonstration project funded by the Howard Heinz Endowment of the Pittsburgh Foundation. In the past four years, over thirty teachers from both the Pittsburgh Public Schools and a wide range of additional high schools, colleges and universities throughout Western Pennsylvania as well as the Community Literacy Center on Pittsburgh's North Side have conducted classroom inquiries using a writing technique developed by Linda Flower called collaborative planning to explore students' thinking and planning processes. This casebook is one of a series of publications written by members of the Making Thinking Visible Project. All of the project documents are available through the ERIC Clearinghouse on Reading and Communication Skills and through the Center for the Study of Writing at Carnegie Mellon University. The following documents are currently listed in the ERIC/RCS archives:

Making Thinking Visible: Classroom Inquiry in Collaborative Planning ED334593 December, 1991

Collaborative Planning: Concepts, Processes, and Assignments ED334594 December, 1991

Planning to Write, Notes on Collaborative Planning (3 newsletters) ED335682 January, 1992

The following documents will be available in the near future:

Collaborative Planning and Classroom Inquiry: Engaging Students and Teachers in Writing and Reflection (ERIC, in preparation)

Making Thinking Visible: A Collaborative Look at Collaborative Planning (NCTE, in preparation)

For additional information about the Making Thinking Visible Project, please write or call:

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Discoveries & Dialogues

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1992

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Preface and Acknowledgements

The Making Thinking Visible Project began in 1988 with the notions that, as composition teachers and life-long learners, we needed a teaching tool that facilitated the teaching of writing and we needed a forum for sharing what we thought and what we learned with one another and with others. For many of us the teaching of writing had been a mechanical process dominated by the five-paragraph theme. New theories for teaching writing addressed the need for students to develop flexibility in writing through emphasis on the process of composing. Project members field tested a model called collaborative planning developed at Carnegie Mellon University to help students conceptualize the planning process in writing and to manage rhetorical components like purpose and key point, audience, text conventions, and topic information.

But something interesting happened on the way to promoting the model. As we began using the model for teaching writing, numerous adaptations began to emerge. As you will see through reading the following casebook articles or "discovery" papers, various members began to use collaborative planning in unique and different ways. Some project members used collaborative planning in reading and social studies classes to develop thinking and reflectiveness, some in the mentorship of teacher trainees, some used collaborative planning to reflect on their own teaching practices and to develop curriculum, and others used it in community literacy projects to address issues such as teen pregnancy and better housing for senior citizens. All of us used collaborative planning to do a classroom inquiry project. We talked about what was happening in our different contexts at monthly meetings. Each person, while he or she adapted the concept of collaborative planning, kept sight the major purposes of the Making Thinking Visible Project: to help students develop a repertoire of strategies for planning and writing; to encourage students and teachers to reflect and become more aware of themselves as thinkers and problem solvers; and to discover ways that classroom inquiry could enhance their teaching and help make the processes of thinking, planning, and writing more visible.

Our cover design is a visual representation of our work and the expansion of the concept of collaborative planning into new settings and environments. You undoubtedly notice two boats, one a steamship and one a sailboat, each going out to sea to make discoveries, or perhaps, having already completed the voyage, coming back to dock. These vessels are quite different and have charted different courses. Yet they have the similarities of the water, the voyage, and the discovery in common. Similarly, we as project members started with a common concept, yet each explored the concept in a unique way. Each member brought expertise and used the concept to make self-discoveries. Not only did individual members of the project make discoveries about student writers, but also they made discoveries about themselves and the ways they teach writing. The young man and young woman on shore engaging in conversation represent the dialogues and interactions of the project members with one another and with those interested outside the project about their discoveries. These people also represent the students we teach and the discoveries they make when they engage in negotiating meaning and constructing plans for their own writing.

Our casebook is divided into four sections. The first section provides an overview of collaborative planning and conducting an inquiry. For those who may not be familiar with these techniques, it explains in some detail how the process works and what the project is about. (The first article is also included in our first casebook *Collaborative Planning: Concepts, Processes, and Assignments*, ERIC document ED334594, December, 1991.) The two additional articles in this section discuss the classroom teacher as researcher and theory builder from

our adaptations of collaborative planning, and they also deal with the importance of the role of the supporter in collaborative interaction. These articles serve as the backbone of the project and ground the project in the notions that writing and teaching writing are not necessarily private enterprises, that collaboration can be useful and productive in constructing and negotiating meaning, and that reflection is extremely important in understanding ourselves and our students.

The second section contains two parts; the first deals with the ways some teachers have used collaborative planning to find out more about students' planning processes and learning styles. The second part of this section deals with adaptations to collaborative planning--how other teachers have expanded the process to include working with teacher trainees and with the curriculum. This section also includes how some project members have adapted the process to the community and the work place.

The third section contains brief summaries of this year's dialogues presented at monthly meetings by teams of project members to the rest of the group and to guests from their communities on the topics they were interested in exploring. These meeting minutes reflect the ways individuals or teams have used collaborative planning in different contexts. The dialogues themselves were a point of growth for the project, extending the project into conversations with interested individuals other than just the project members.

These discovery papers and dialogues represent how and why a group of teachers-as-researchers took an idea and adapted the idea for their own purposes. The casebook itself was a collaborative effort of the members of the project; one of the articles in the casebook was collaboratively written by two project members and all of the dialogues were collaboratively developed by teams.

In this casebook, we share what we learned about ourselves and our students. We hope that you read these articles in a spirit of continuing this dialogue and discovery with us. The project proved to be both gratifying and inspirational.

We would like to thank all the Making Thinking Visible Project members for contributing their discoveries and dialogues so that those who read these pages might learn more about writing and reflection. We would also like to express our gratitude to the Howard Heinz Endowment of the Pittsburgh Foundation for so generously funding this project for the past four years. Finally, we would like to express our gratitude to our families and close friends for their encouragement while we took time to write, revise, and edit this publication.

Linda Norris

James R. Brozick

Jane Zachary Gargaro

Part 1: Process of Collaboration

Introduction to Collaborative Planning and the Making Thinking Visible Project

(Taken from *Collaborative Planning: Concepts, Processes, and Assignments*
Linda Flower, Rebecca E. Burnett, Thomas Hajduk, David L. Wallace
Linda Norris, Wayne C. Peck, Nancy Nelson Spivey
1990, Center for the Study of Writing, Carnegie Mellon University)

What is Collaborative Planning?

Collaborative planning is a way to help writers to use planning, at various stages in the writing process, to explore and develop their own plans for writing. Collaborative planning is a loosely structured planning process in which a writer explains and elaborates a plan to a supporter. The supporter listens, asks questions, and encourages the writer to develop his or her plan. The writer (planner) and supporter may then switch roles, and the second writer has an opportunity to talk out a plan for his or her own paper. Collaborative planning is a process which uses the metaphor of a planner's blackboard (shown on the following pages) which helps students visualize the areas of topic, audience, purpose, and text conventions which they need to plan.

Principles of Collaborative Planning

Collaborative planning takes many forms, from conversations in the hall, to informal sessions in a dorm room or in class, to scheduled meetings or conferences where a planner lays out ideas to a group. For collaborative planning to be effective, students must adapt it to the specific writing task they face. Students can use collaborative planning before they write, in the middle of a draft, or as part of reviewing a text. However, when they design their planning sessions, three principles should apply:

- Authority (and the "floor") belongs to the writer as a planner and thinker.

Collaborative planning is a chance for the writer to talk, think, and explore options. Focusing on the writer as a thinker (rather than on the text or a reader's response) encourages the writer to articulate and elaborate ideas, to recognize problems, and to build a plan based on his or her own ideas and emerging intentions.

- The aim of this planning process is to build a richer network of goals, plans, ideas, and possibilities that are connected to one another across all areas of planning.

The Planner's Blackboard (see the section titled, "The Planner's Blackboard: A Conceptual Framework for Building Better Plans") should help students become more aware of their own ideas and planning process. It also prompts them to elaborate their goals, to build "how-to" plans for the text, and to discover connections among their ideas.

- The supporter creates a collaborative social context that encourages the writer to shape his or her own purpose and build a more reflective plan for turning those goals into text.

Although the supporter may see problems and offer criticism or suggestions as well as draw the writer out, he or she works in a spirit of collaboration to help the writer develop the writer's plan.

Basic Elements of Collaborative Planning

Collaborative planning needs only three things: a planner, a supporter, and a tentative plan. You can explain to student writers that they might want to use the following process when they are in the role of the planner. (This explanation of the process is addressed directly to writers as planners.)

•Think over your plan for your paper. Get a sense of key ideas, main point, purpose, organization, and so on. You may want to jot notes or even draft pieces of text. Meet with your partner or supporter when you are ready to talk about your plan.

•Take charge of your planning session. Tell your supporter how he or she might help you most. Do you want to use your collaborative session to brainstorm, to let you try out ideas in a loose and informal way? Do you need to talk out your understanding of the assignment? Or do you want your supporter to listen like a reader (or your instructor) might, to spot problems, to notice gaps?

Since writers need different kinds of help at different times, design this session about what you need most. Make the planning session work for you. However, it is also important to be flexible and receptive; your supporter may notice problems or possibilities you don't see.

•Explain, explore, elaborate your plan. Where should you start? If your plan is still sketchy, you might want to start by talking over the task as you see it or examining ideas you find interesting and want to include. Tell your supporter about tentative ideas, alternatives, things you would like to accomplish; talk about what you think your readers might expect or how they might respond. If your plan is more developed, you might jump right in by explaining your purpose and goals for this paper and zeroing in on key points.

The Planner's Blackboard gives you a way to visualize key elements that experienced writers often include in their planning. Use the Planner's Blackboard as a prompt to be sure you have covered the important things that need to be in a good plan. Your supporter can play a critical role here by noticing where you need to think about what your reader needs, where your purpose seems unclear, or where you could start planning how to translate a good idea into text using different conventions, formats, or techniques, such as problem/purpose statements, examples or headings. But be careful not to let the blackboard become a straitjacket or to let your planning session turn into a rigid question-and-answer session. Although the goal is to explore your whole plan, you may want to focus on a special area. Remember that you, as the planner, have to take charge of this session and make it to work for you.

•Observe and then reflect on your own planning. Collaborative planning gives you an exceptional window on your planning process that lets you discover strategies that work well for you as well as decisions or strategies that may cause trouble. The best reflection comes when you can actually observe (not just remember) what you and your supporter said and did. You may want to use a tape recorder (placed unobtrusively) to make a tape of the entire planning session. Just turn it on and ignore it until you are done, as your private, silent scribe. Listening to your tape after the session can help you give a name to some effective "things you have always done without thinking about it." But it may also reveal some things which surprise you.

An Example of Collaborative Planning

When your students do collaborative planning, you might hear an exchange like this one between two college freshmen planning a paper. In this excerpt from a planning session, a student writer works with a supporter to identify examples that the audience will respond to.

Planner:	And my audience . . . they're probably gonna expect a lot of examples. I'm gonna have to use a lot of examples to prove, to prove it to them that different writing styles exist, and I want my audience to be able to relate their own experiences to this and maybe see how it affects them.
Supporter:	So, what kind of examples are you gonna use? Can you give me an example? An example . . .
Planner:	Um . . . Okay. I'll give you a real big example. Switching from high school writing to college writing. [The writer goes on to elaborate his idea.]
Supporter:	Great, . . . It's excellent. Um . . . But . . . Okay, so that's an example for one of your points. What about an example for [your other idea of] how writing varies?

Notice that the supporter not only encourages the writer to elaborate his ideas and then assesses them, but also helps him keep track of where he is in his planning.

Some Benefits of Collaborative Planning

One of the most effective ways to get ideas and to improve writing is for the writer to talk over the plan with a good listener. You can explain to students that when they talk about their plan, four important things can happen.

- As you explain and explore your ideas, your purpose, your point, you are actually elaborating and developing your plan. You may even have breakthroughs to new ideas and see new connections.
- Talking out your plans to someone else helps you stand back, see the big picture, and test

ideas before you produce draft that you might be reluctant to change.

- Your partner can respond in a variety of specific ways, depending on what you need--giving you support and encouragement by noting what works well, asking questions that help you elaborate parts of the plan (such as imagining how a reader will respond), making suggestions, or responding like a reader or sounding board on which to test this plan for your paper.
- Finally, doing collaborative planning (and making notes or a tape) lets you observe your own thinking and problem-solving process in action--it lets you reflect on the strategies that work for you and become more aware of your own writing process.

The Role of the Supporter

Supporters play a critical role in making a collaborative planning session work. Supporters differ from critics, peer editors, or teachers: their job is not to find faults or to tell the writer "how you would do it." *Supporters help the writers develop and elaborate their own plans.* Good supporters listen carefully to the writer's plan and figure out how to help the planner keep thinking. We have found that the following comments and strategies, addressed directly to students, are effective for introducing the supporter's role.

How can you be a good supporter? Because you are the one who gets to sit and listen, you will be able to keep the goals of the Planner's Blackboard in mind. Try to figure out how you can encourage your planner to build a better or more developed plan, especially in the key areas of the blackboard. Here are some things good supporters do. But you will have to decide which of these supporting strategies will help your planner most.

- Listen carefully and reflect the "gist" of what you heard back: "What I hear you saying is that _____. Am I hearing you right?"
- Ask the planner to elaborate. "You just said _____; tell me more about _____ [what you mean or why you said that].
- Ask about key parts of the blackboard that the planner has only explained in a sketchy way. "If your purpose is _____, how are you going to do that? What are your other goals?"
- Ask--from time to time-- how different parts of the plan are connected, especially when you see possible links or problems. "If your key point here is _____, how do you think your readers will respond to that?" Or "Is there any link between your purpose and the format you plan to use?"
- Share your perception of the task or alternative strategies the writer might consider. " I saw the assignment a little differently; let's talk about what our options are." Or, "You might use an example here." Or "That's an important point you could emphasize."
- Let the writer know when you feel confused or see a problem. You don't need to have a solution; just give feedback about how the plan works for you. "I feel lost at this point; why did you say that?" "I don't know what you mean when you say _____." "Can you tell me how this part of the paper is linked to that part?" Your feedback as a "live reader/listener" (rather than as a critic or advice-giver) can help the writer begin to imagine how other readers might respond and start to plan with them in mind.

The Planner's Blackboard: A Conceptual Framework for Building Better Plans

What does a good plan look like? A "good plan" is going to be unique and specific to the writer's purpose. However, the plans that experienced writers build often look different from those of less experienced writers in two ways: first, they focus on three key areas (purpose, audience, and text conventions) in addition to what the writer wants to say (topic/content). Second, these expert plans are more elaborated and developed with more links between different parts of the plan.

For example, when student writers plan, they often use brainstorming or freewriting to develop lots of ideas. These are good strategies, but a good plan includes more than ideas about the topic or "things to say" in the text. When expert writers plan, they spend a good deal of their time not only on *topic* knowledge, but thinking about what their *key points* should be and deciding on their *purpose* or *goals* (things they want to accomplish in writing this paper).

They also try to imagine their *readers*: Expert writers often ask themselves questions such as "What do my readers expect? What do they already know? How will they respond to my plan, to my ideas, or my presentation?"

Experienced writers then go a step further: they think about different ways they could carry out their goals in text--ways to emphasize a key point, to convince a reader, or to develop a paragraph. They think about the different *conventions of written text* they might use such as the genre features of a journal entry or an editorial, organizing plans such as comparison/contrast, rhetorical techniques like examples and quotation, and ways to format and present a text such as using headings to organize, italics to emphasize, or bullets to list.

Finally, these writers not only build a more elaborate plan, with ideas in all of these four areas, they also think about links between these parts of their plan. For example, they talk about text conventions that might dramatize their key point. They come up with ideas that anticipate questions a reader might have. And they develop their own goals and plans by imagining what their reader already knows or thinks or expects.

PURPOSE, AUDIENCE, TEXT, AND TOPIC-- they are only four areas, but they can add up to a lot to keep in mind for a student writer who is planning a paper. And sometimes writers find it hard to tear themselves away from just generating things to say (topic information). The Planner's Blackboard is a graphic reminder to build a plan that covers all of these areas. We have found the following comments are one useful way of introducing and explaining the Planner's Blackboard:

> Imagine that you have a set of mental blackboards in the back of your mind, waiting to be filled with plans and ideas--the more the better. Whenever you come with an idea or think about the reader, or visualize the way your text might be organized, you have just posted another idea on one of these blackboards. Whenever you see a link between your purpose and audience or between a text convention and your key point, you have drawn a new link between those blackboards. Your goal is a mental blackboard filled with scribbled notes and links.
>
> How should you use the Planner's Blackboard? Think of it as a prompt--a visual metaphor that reminds you to think about the four areas of topic information, purpose, audience, and text contentions when you are planning. Or use it to review your plan-as-it-now stands: Where is it elaborated and where does it seem skimpy or even blank? Or when you are a supporter, listen with the blackboards in mind: What areas could you encourage the writer to elaborate on?
>
> You don't need to have a literal blackboard with blank spaces; you can jot your ideas on any sheet of paper or computer. The blackboard image is to remind you to consider a variety of important elements in your planning. When they first see the blackboards, some writers use them as a kind of outline--actually writing little notes to themselves in the different boxes. For most writers, however, the tiny space on the blackboards is a rather rigid straitjacket on their ideas, and they prefer the freedom of talking out ideas and taking notes in a more normal way.

Encourage your students to treat the Planner's Blackboard as an imaginary, metaphorical blackboard and a prompt, rather than a check sheet to fill in or a recipe to follow.

The following figures illustrate three ways to visualize the Planner's Blackboard. Showing your students different representations enables them to understand that the Planner's Blackboard is a flexible concept, not a rigid prescription. In fact, you can encourage them to construct a representation of their own Planner's Blackboard.

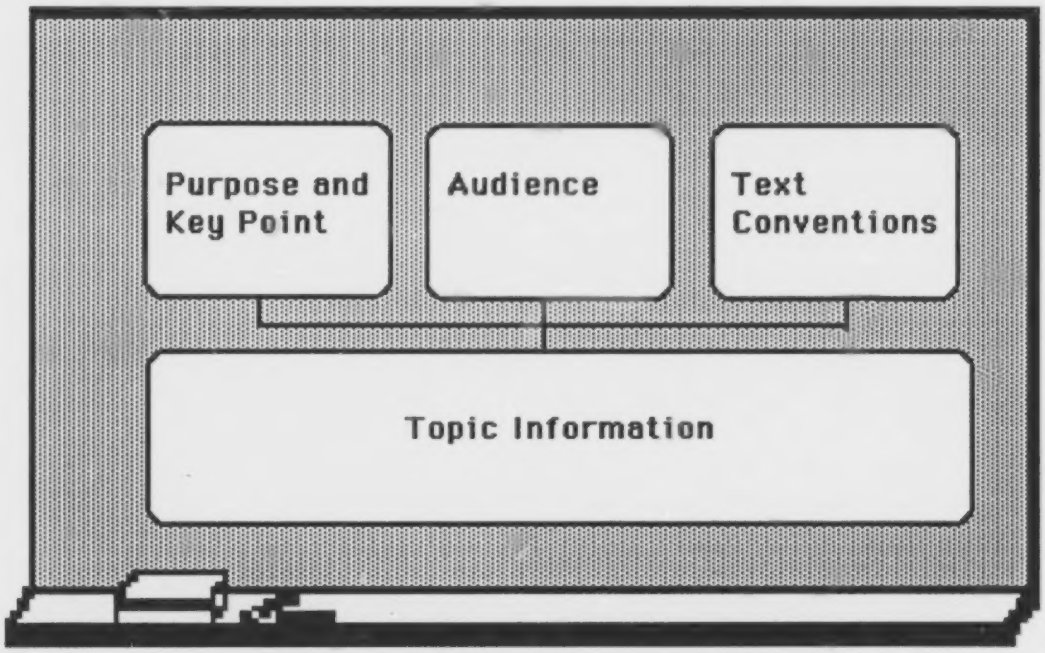

FIGURE 1: REPRESENTATION OF THE PLANNER'S BLACKBOARD

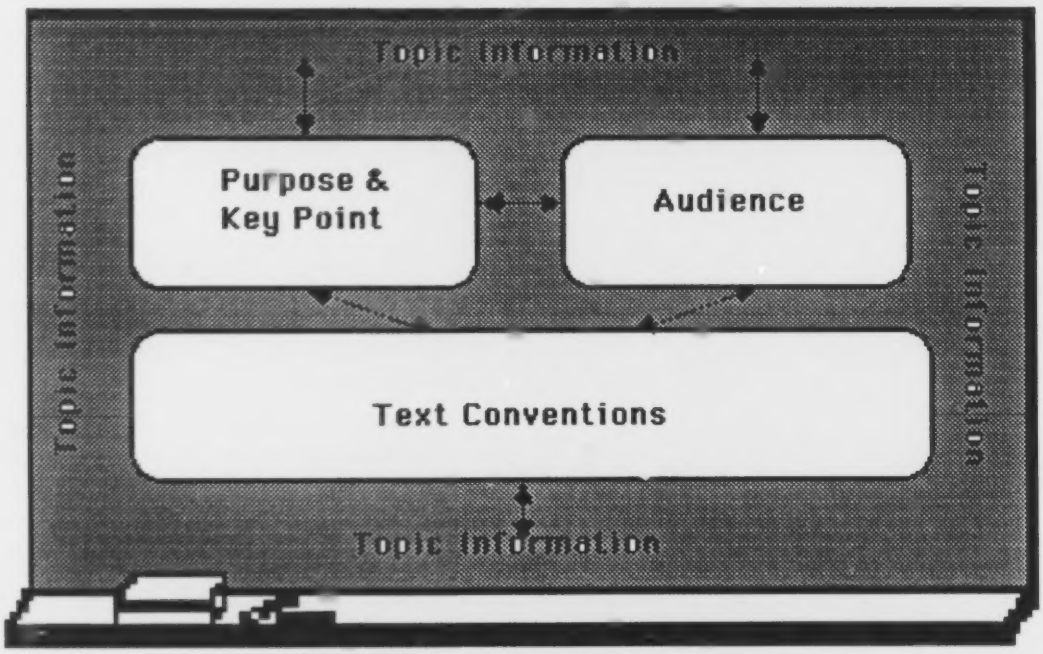

FIGURE 2: REPRESENTATION OF PLANNER'S BLACKBOARD

Figure 1 shows four planning areas that writers need to consider in separate, clearly defined areas, reminding students that they need to give attention to each during their planning. The linking line reminds them that these areas are not isolated; rather, they are interdependent. For example, decisions about what content to include are certainly influenced with the audience. And identification of audience influences conventions such as organization of the content.

Figure 2 lets you imagine that the topic information is the background you start with. On top of this topic information, you need to make decisions about your purpose and key point, your audience, and the text conventions you plan to use. Once you have selected the topic information and determined the purpose and key point, the audience, and the text conventions, you begin to establish links between the blackboards, represented by the arrows on the figure. Following the figure are a list of the kinds of ideas that writers can post on their own mental blackboards.

Figure 3 illustrates another way to depict the same information in a Writer's Maze, part of a computer program called Planner's Options. This representation of a Planner's Blackboard (actually a screen that students see on their computer) shows that there is no one correct path to follow when planning and discussing ideas about purpose, audience, topic, text convention, and task definition. Students determine which planning space to explore by clicking on a planning area and invoking a "planning assistant" that provides prompts and questions for planners to discuss and also allows them to record their responses.

Students find it very helpful to learn about the kinds of information that they can post on their mental blackboards--regardless of how they represent it-- as they take notes on their own paper or write at their computer workstation.

TOPIC INFORMATION BLACKBOARD

- Interesting ideas, relevant points you want to include
- Specific words, phrases, draft sentences

PURPOSE AND KEY POINT BLACKBOARD

- The main purpose of the paper
- The supporting goals, plans, or things you hope to accomplish
- The key point you want to get across

AUDIENCE BLACKBOARD

- Things your reader expects or needs to know
- What you want someone to think after reading the paper
- Ways your reader might respond to what you have just said

TEXT CONVENTIONS (THE HOW-TO-DO-IT-IN-WRITING) BLACKBOARD

- Features of different genres that fit your purpose (e.g., a problem/purpose statement, citation of sources, dialogue, a news "lead," a graph, an anecdote)
- Conventional patterns of organization and development (e.g., topic sentences, summaries, definitions, comparisons, reasons, examples, transitions)

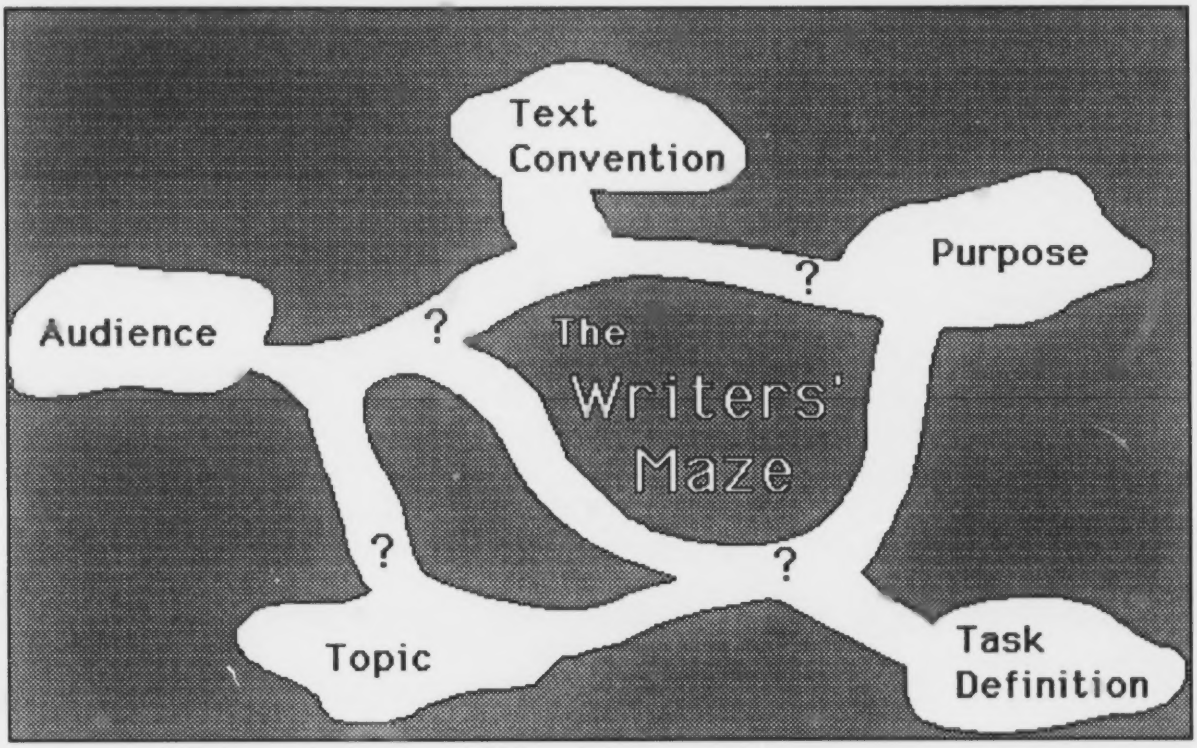

FIGURE 3: REPRESENTATION OF PLANNER'S BLACKBOARD

- Visual cues to the reader (e.g., headings, sections, italics, bullets)

LINKS BETWEEN BLACKBOARDS

- Ideas that involve Information, Purpose, Audience, and/or Text
- Reasons for one plan based on another blackboard (e.g., setting a goal or using a text convention because of the audience)

(For more description of collaborative planning and the planning blackboard, see issues of Planning to Write, the project newsletter, February, 1989 and Fall, 1989, 1990, and *Making Thinking Visible: Classroom Inquiry in Collaborative Planning, Project Book, 1990.*)

WHAT IS THE MAKING THINKING VISIBLE PROJECT?

Making Thinking Visible is a classroom research project in which teachers and students use collaborative planning as a window through which to view the processes of thinking and writing. The purposes are threefold:

- to help students develop a repertoire of strategies for planning and writing
- to encourage students to reflect on their own problem-solving strategies and become more aware of themselves as thinkers
- to discover ways classroom inquiry conducted by teachers and students can enhance teaching and help make the processes of thinking, planning, and writing more visible.

WHAT ARE THE OVERALL OBJECTIVES OF THE PROJECT?

The primary objective for the project is ambitious but simple. By working together, we want to explore a new way of thinking about teaching writing that puts thinking processes in the forefront of instruction. If we can make thinking processes in writing visible in dramatic and well-articulated ways, we can make them teachable. That is, we can reduce some of the mystery that surrounds effective writing in the minds of teachers and students. And we can make sensible problem-solving strategies that successful writers use more available to our students.

The larger implications of making this process teachable go beyond instructional methods. They involve a new way to see and diagnose problems that gets at fundamental difficulties students face in their thinking and writing processes. And they show how we can capitalize on the real abilities of students, including those at risk in the schools, by giving them more and earlier experiences of being self-aware problem solvers, effective communicators, and successful learners.

To help achieve this objective, this group has formed an educational experiment in making thinking visible throughout the greater-Pittsburgh area. The focus is on writing as the area of instruction and a new technique called collaborative planning, in which students use and reflect upon their own problem-solving strategies in planning to write. As students use collaborative planning, we demonstrate both their untapped potential and the strategies of literacy they need to learn.

At the same time, we are helping establish a cooperative structure that supports this change. This structure, which links teachers and community leaders as well as schools, colleges, and community centers, will help to create a climate of opinion in Pittsburgh area schools in which writing is treated as thinking, enabling teachers and students to approach literate acts as problem-solving. We hope this educational structure will expand into an informed network of teacher/researchers throughout the area.

What are the Origins of the Project?

This project has its roots in inquiry, research, and teaching that started at Carnegie Mellon and has come to involve teachers throughout Pittsburgh. In the last ten years of research in education, the "cognitive revolution" has given us a new picture of how humans behave--of how experts solve problems, of how novices struggle, and of how students learn. Since much of the pioneering work in understanding writing as a thinking process has been done at Carnegie Mellon, this is a good time and place to take the process a step further. This research has provided some theoretical models and detailed observations of the strategies and mental processes that highly skilled writers use when they face new and difficult writing tasks. We believe these models provide invaluable help for guiding less experienced writers. However, we hope to discover a good deal more about the different ways teachers and students can apply this knowledge in the classroom.

Even though the Pittsburgh area has some of the best schools in the country, helping every student become fully literate is difficult. Many students who could become literate members of their community are lost, and many students who could become powerful, competent communicators never become effective writers. One way to give students the power of literacy is to explore the roots of the problem--treating writing as a dynamic thinking process and teaching the problem-solving strategies that give writers control over that process. The barrier we face in teaching literacy is the barrier we hit in teaching all basic skills: students need to have a sense of themselves as problem solvers. They need to see and understand what it means to be learners, to be communicators, to be writers, and to be thinkers. By taking advantage of the recent research on writing as a thinking process, we believe we can help students learn to better control their own thinking processes so that they can achieve greater success in school and in their community.

Given all the constraints under which writing, like other basic skills, is currently taught, it makes sense to consider dramatic and workable innovations. Such innovations should question some traditional assumptions (e.g., seeing writing only in terms of correctness) and demonstrate what is possible by showing thinking processes in action--to students and teachers. One innovative method for making the thinking process more visible is collaborative planning. This technique allows students to work together while confronting real problems of communication. They can think through those problems and explore their own goals and strategies as writers--and in that process demonstrate what it means to have a reflective control of their own writing and problem-solving processes.

What is the Role of Collaborative Planning?

The educational innovation on which the project is based is collaborative planning--a process in which students carry out their problem solving and planning aloud with the help of a collaborator. As collaborators, students help each other by modeling the planning process. Supporters also encourage writers to clarify their plans, sometimes contribute to plans, and occasionally challenge plans. The structure that underpins these Collaborative planning sessions is provided by a set of research-based planning strategies, prompted by the Planner's Blackboard. The Planner's Blackboard is a visual metaphor representing elements writers consider when planning and the way these elements are linked to one another.

This combination of a collaborative process and the structured approach of the Planner's Blackboard for prompting writers not only helps teach problem-solving and planning strategies, but it also helps make the process of writing more visible to students and encourages them to be open to reflection. Thus, collaborative planning provides a base for a variety of activities--teaching and learning new strategies for planning, observing one's own thinking, and reflecting on the thinking and writing processes.

Collaborative planning is based upon six years of basic research in planning by Linda Flower and John R. Hayes at Carnegie Mellon--work supported by the National Science Foundation and the National Institute of Education--that examined how expert writers' planning strategies differed from those of novices. In addition to this research on expert/novice planning, collaborative planning is also the subject of two other major research projects at the Center for the Study of Writing at Carnegie Mellon. Although these studies are ongoing, it is clear that students tend to do relatively

little problem solving or evaluation of their ideas on their own; however, a partner's direct prompting to plan makes a significant difference in what students can do, and these collaborative planning sessions stimulate far more self-aware thinking.

What are the Objectives and Goals?

The first objective is *to create a visible change in the quality of students' thinking*. Recent research shows that inexperienced writers who plan at all concentrate their thinking on the topic--thinking of things to say. However, to be strategic thinkers and effective communicators, they need to consider the whole problem in a writing task--to think about their purpose and audience, to anticipate how other people respond, and to use their knowledge of textual conventions to achieve a purpose. They need to have control of their own thinking that leads them to review and consolidate plans in the way we now see only in more experienced writers.

Therefore, achieving the first objective includes prompting and documenting visible changes in the kind and quality of planning that students are able to do. Using video and audio tapes allows us to monitor students' growth as they learn to use more of their own potential, providing early information about students who need more or different kinds of help. Unlike most educational projects, we have the enormous advantage of looking directly at thinking and intervening directly in that process.

A second objective is *to enable students to become more self-aware problem solvers*. Learning new strategies for thinking about communication problems isn't enough if students don't transfer them to new situations. Schools can improve the chances for such transfer by teaching strategies in a variety of contexts. Helping students themselves become more aware of their own strategies is a second way.

Achieving the second objective involves promoting and documenting an increase in students' own reflectiveness and self-aware control of their own problem solving. Various techniques including self-interviews, taped collaboration sessions, video letters, and a computer program developed for collaboration allow teachers to monitor (and show others) both the process of self-aware problem solving and the growth in students' sense of options and control.

A third objective is *to understand how collaborative planning can be adapted to meet the needs of developing writers in a variety of high school, college, and community contexts*. Meeting this objective requires an in-depth understanding of these diverse social and educational contexts. Thus, a major goal of this project is to understand how collaborative planning can be adapted to help student writers develop both more sophisticated writing strategies and an increased sense of awareness about their own thinking processes.

One result of the observations that teachers in this project make will be a series of brief discovery memos that will be shared with other members of the project. These memos will record and comment on classroom observations, giving everyone an on-going story of the students.

What are the Criteria for Joining the Project?

When you join The Making Thinking Visible Project, you become a Fellow of the Center for the Study of Writing and work with the collaborative planning team. Unlike teachers asked to pilot a curriculum, everyone on this project is a full collaborator who will naturally want to adapt the ideas and methods developed so far to fit their own teaching or institutional goals and their own students. Becoming a member of this working group of teachers who conduct classroom inquiry is based on the following criteria:

- an interest in finding new ways to support and teach writing and an interest in classroom inquiry
- a determination to discover something about your own students such as how they plan, how writers collaborating can help each other, how writers adapt to different assignments, or how students might use technology (audio and video tapes or computers) in planning to write
- an enthusiasm for looking closely at what your students actually do and for encouraging them to look at their own writing processes and problem-solving strategies
- a willingness to share your observations, discoveries, and reflections in writing and discussion with other teachers

What are Coooditoents of Teachers Joining the Project?

Being a Fellow of the Center and working on this project entails the following commitments:

- attending a colloquium on collaborative planning and classroom inquiry early in the school year
- initiating collaborative planning in at least one of your classes each term so that you have opportunities to observe your students' planning
- scheduling time for your students to observe, reflect, and write about their own planning and writing processes
- collecting data on what your students are doing and saying in collaborative planning sessions; typically, in this kind of classroom inquiry, data collection includes observing your

students and taking notes, making some audio or video recordings of students who are collaborating, or gathering copies of students' assignments and written reflections about writing

- joining a monthly seminar at the Center for the Study of Writing where Fellows help each other by talking about ways to conduct classroom inquiry, making suggestions on lesson plans and assignments, and presenting their observations about teaching collaborative planning and the discoveries being made by their students
- reflecting on your own observations and sharing them with the other members of the project in brief but regular discovery memos
- meeting as needed with your team for planning and discussion sessions
- consolidating your discovery memos and summarizing the results of your inquiry at the end of the year. Different ways teachers are already sharing ideas include writing an article for teachers unfamiliar with collaborative planning, writing a report for publication by the Center, submitting an article to an educational journal, presenting at an educational conference.

Project members will have support in their inquiry through on-going consultation with other members of their project team and access to a variety of relevant resources.

How has the Project Been Supported and Developed?

The Making Thinking Visible Project has grown out of work at the Center for the Study of Writing at Carnegie Mellon--one of fifteen national research centers supported by the U. S. Office of Education (Office of Educational Research and Improvement). The Center for the Study of Writing, a collaboration of the University of California at Berkeley and Carnegie Mellon, conducts research on how people learn to write, on how strategies are used by different writers, and on how teaching, learning and writing itself fit into the social context of school and community. Making Thinking Visible was envisioned as a way to translate this research into action in the Pittsburgh schools.

The pilot year of planning for this project involved both school and community leaders. We explored ways for new ideas to work within schools in talks with the Pittsburgh Board of Public Education's Superintendent of Schools and the Director of Writing and Speaking. In addition to the Pittsburgh Public Schools, our early collaboration also involved the Allegheny Presbyterian Center on Pittsburgh's North Side, which is concerned with ways in which problem solving and planning can contribute to community literacy in settings outside of school.

Support for this initiative to promote educational change through Making Thinking Visible has come from the Howard Heinz Endowment of the Pittsburgh Foundation, which has helped create a network of educators interested in innovative, thinking-based literacy education, linking elementary, middle, and high schools, colleges, and community centers in metropolitan Pittsburgh. In the 1989-1990 project year, this network included teachers and group leaders from the Pittsburgh Public Schools, Fox Chapel Area School District, Steel Valley School District, Allegheny Presbyterian Center (now called the Community Literacy Center), Robert Morris College, Community College of Allegheny County, University of Pittsburgh, and Carnegie Mellon University. The 1990-91 project group consisted of 24 teacher-researchers from the same locations as the 1989-90 group and also included an English teacher from the North Hills School District and two teachers from Iroquois High School in Erie, Pennsylvania. The 1991-92 group consisted of the 90-91 group and an additional teacher researcher from the Penn State New Kensington campus.

How Will the Impact of the Project Be Assessed?

The project will be evaluated for its effectiveness in making thinking visible. The project evaluation focuses on the influences that collaborative planning has on students' thinking, planning, and writing, and it examines the usefulness and adaptability of collaborative planning in the teaching of writing. The evaluation procedures also document the impact of the project on the Pittsburgh educational community and its impact on the academic community beyond the city.

To assess the effectiveness of the project, we are using a variety of methods, including interviews, questionnaires, think-aloud protocols, an attitudinal measure for student writers, field notes, and detailed records. We found data from the pilot year to be quite informative in planning subsequent years of the project.

In addition to these planned evaluation procedures, we are also keeping track of surprises--unexpected spin-offs from the project, effects that we had not anticipated. All project participants help keep these records.

Teachers are Theory Builders

Linda Flower
Carnegie Mellon University

Teaching is a theory-building enterprise. That is, it is a hypothesis-creating, prediction-testing process that leads to the framing and reframing of action. Sitting here, starting to work up my syllabus, I jot down a book list and review a body of ideas I plan to cover. But as I begin to construct a new assignment, this planning process changes as I begin to build a hypothesis about my students, to spin out a scenario of how their learning process will unfold as they encounter these ideas. For example, in asking my students to "apply their readings" (in this case Freire, Plato, Bazerman, and others) to their own experience," I am creating a reading-to-write task which asks students to use their reading for a purpose of their own. Such a task (I am imagining) asks them to alter their normal approaches to reading as "banking" information. That is, I am assuming/predicting that my students will bring certain reading strategies with them which this assignment will challenge. And that challenge will lead us to work on new strategies for reading with a rhetorical purpose and for transforming information as a writer rather than merely "telling" it. At this point I decide to introduce the practice of collaborative planning in my class, because I predict that I will need to scaffold this new process of transforming information and applying what the "authorities" in a source text say. As I envision this process playing itself out, I imagine that my instructions and feedback alone will be inadequate; students will need to talk over what it means to "apply the reading," to test their theory of the task out in a planning session where they might consider more than one way to skin this cat and where they might knock up against someone else's image. And in the back of my mind, I hope that collaborating on a "shared problem" might defuse the threat of trying a new strategy, when you have succeeded in school with an old one.

As a teacher, starting to run this complex scenario through my mind, I am spinning out a model of my students, imagining the assumptions, habits, and strategies they bring, predicting a dynamic interaction between these students, the task, the ethos of the course, other students, and projecting the cognitive process and intellectual stance I hope to teach and support. Even though the class I eventually teach will also be shaped by material realities outside my control (e.g., do I have 15 or 35 students), I have a strong hypothesis about the shape of this event and how my interventions might affect it. And yet, even here in the safety of syllabus writing, I know my theory is only that—a strong working hypothesis that the resistant empirical reality of teaching will rewrite. (And it will only do that if I am lucky enough to discover its flaws, to glimpse something of what my students actually know, think, or do.) So next semester, I expect to return with a revised theory and a new hypothesis about how this course, this assignment, this planned discussion could intervene in the process of learning. And it too will face the empirical challenge of teaching.

An Educator's Situated Theory

Despite the hard knocks and radical revision a theory of this sort is sure to take, it is not a slender, casual or speculative construction. It is typically based on practical experience. That is not to say it is simply the product of hours in the saddle. Rather, it is based on specific scenarios that come to mind as the teacher plans the class, on swift vignettes of talks with last year's students, on an imageof previous papers and a diagnosis of the strategies and assumption that produced them, on the evidences of success when it did happen, and on student's reflections on their experience, and on the teacher's interpretation of what that meant. A situated theory is not a repository of lore, but a new construction, a scenario of possibility that in being articulated, even privately, can be tested against what comes next.

Now this does not mean that anytime we plan a class we become paragons of virtue and intellect engaged in such theory building. In fact, it is only too easy for a prevailing ideology, unexamined assumptions, ossified theories, and business-as-usual attitudes to take over and dictate a fine, familiar curriculum. The process I have tried to sketch, however, exists. To call it an instance of praxis or reflective action or to call it simply an example of an expert teacher's problem-solving process would be accurate. But it would also be inadequate, glossing over the fact that such thinking is in large part an act of theory-building. That is, it is the construction of a coherent explanatory account that rests on critical assumptions and generates essential predictions—an account that will guide action at the same time it will be tested by the actions it produces.

To call such a plan a "theory" may seem a striking departure from the formal or highly abstract statements we often associate with "theory." So let me be clear about the phenomenon to which I refer—what I will call a "situated theory"—which integrates aspects of "situated cognition," (Collins, Brown, & Newman, 1989) "teacher's self-reflection" (Kagan, 1990), and "grounded theory" (Spradley, 1980). A situated theory is not a simple statement of belief, a body of comfortable generalizations, or the sort of intriguing speculations we can all generate about students. It is not reducible to the contents of a "teacher research" essay, even if such an essay springs from this process (Goswami & Stillman, 1987; Mohr & McLean, 1987). Nor am I referring to the under-defined, vaguely honorific categories of "teachers' lore" (though such maxims contribute to a given scenario) nor to the tacit, unarticulatable intuitions of "practitioner knowledge"— two categories which set up invidious distinctions between theory and practice (North, 1987; Schon, 1987). Rather the particular kind of theory to which I would draw your attention is a problem-solving construction: it is a complex and elaborated scenario, a series of "if-then" images, a network of expectations about what students in this class will bring and predictions about what alternative moves, on the part of teacher or student, might produce. It is an intricate web of hypotheses and contingent predictions about the course of learning and teaching—predictions that will be subject to the test of a classroom.

Unlike "lore" which some see as a practitioner alternative to research, situated theory is a way of thinking which is engaged in a dialogue with research. At the same time, it is driven by its own agenda to generate, test, and refine its predictive hypotheses about the course of teaching and learning for individual students. It goes without saying that the situated theories of some teachers in some situations will be far more coherent, complex, and open to interrogation than others. Like any predictive scenario, it will depend in part on the depth and breadth of knowledge a teacher can bring to the situation in question, and how actively a person engages in this demanding constructive process. However, I would like to suggest that this form of knowledge making is not only important, but a form of inquiry that is worth understanding in its own right.

The Making Thinking Visible Project, which led to this book, created a context in which at least a part of this process of theory-building became more public and shared. Over the past four years members of the project met to share discovery memos and to reflect on what we had learned using collaborative planning both to teach writing and to discover more about our students as thinkers and problem solvers. An end-of-term discovery memo by Jean Aston, for instance, traces her attempt to interpret a change in LaRhonda, a returning woman in her community college class. LaRhonda had been coming to her planning sessions "with no more than a few phrases written on a sheet of tablet paper. What triggered the change" was the copy of other students' notes which Jean distributed to the class:

> At the end of the class, LaRhonda stopped to tell me how excited she was to see Ann's "head on paper" as she phrased it. She told she had not understood what I really meant about coming with plans until she saw the notes of Ann and others. As she said, "We can really think things out ahead of time."
>
> Jean showed us the page of notes covered with arrows, boxes and ideas LaRhonda brought for her next planning session and pointed out the way certain elements (such as notes to develop a thesis, to compare and contrast, to show how and why) were repeated on different parts of the sheet.
>
> When I asked her why, she told me that the idea of taking assignments apart was new to her and that the repetition in her notes was a way to help her remember the various tasks she needed to address. This redundancy was a form of control. . . . Her reminder list seemed to be a way of asserting conscious control over

writing problems that she was not conscious of in prior papers.

Jean Aston is a gifted and experienced teacher, but building a more grounded theory, a more insightful hypothesis about the experience and needs of students like LaRhonda is not easy.

Watching her development has made me all the more conscious of how little I really know and maybe we know as a profession about the development of novice writers who, like the students described here, are adults from working class backgrounds. *We can describe what they don't know in relationship to expert writers, but the transformation is still very sketchy to me which is why this work continues to hold my attention* [italics added].

The Making Thinking Visible Project brought together a group of research-sensitive teachers from high schools, community colleges, colleges, universities and the community who were committed to a cooperative inquiry into collaborative planning as both a teaching practice and a way to learn about our students. Out of this experience came two insights into how teachers construct such theories.

- When teachers engage in a dialogue with prior research, they engage in an interpretive act; that is, they adapt and transform the observations from research in order to build their own situated theories. (In this case that means adapting and transforming not only the practice of collaborative planning but the principles and hypotheses with which the project started). And at the same time,

- When teachers engage in a process of observation-based theory building, they engage in another interpretive act which uses observation to test and transform their own theories.

Finding this generative place to stand, this place where prior research and theory are balanced with close observation is not always easy. As our experience confirmed, one must confront deep seated tensions between teaching andresearch as well as the power relations in academia that narrow the definition of theory and restrict the practice of theory-making to a small coterie of essay writers. However, at its best moments this effort leads to a cycle of informed, creative thinking about teaching, followed by testing, and reformulating hypotheses and practice. Moreover, I will argue, situated theories are able to do what current published theory often fails to do; that is, to go beyond simple dichotomies that oppose social and cognitive practices and to construct images of cognition in context. Let me offer a context for this book and the papers, discovery memos and reflections you will read, by raising some of the issues that surround this process of classroom inquiry and situated theory building.

Situated Theories and Research

The educator's theory-building I am describing is not only shaped by prior experience, it is caught up in a continuing dialogue with various kinds of research, which includes formal, systematic studies, as well as the informal but deliberate inquiry teachers can conduct in their own courses which culminates in reflection, active theory-building, and new predictions for practice. Let me return to the theory-building vignette sketched at the beginning of this article to illustrate how a classroom inquiry led to a formal research project (with its more abstract theoretical claims) and how both eventually contributed to the creation of the situated theory that informed a particular class. The reading-to-write assignment and the expectations/predictions clustered around it came out of an extended conversation with research. I wanted my students to be able to look at their own writing/thinking process, to see for themselves some of the things researchers see. For two years I had been trying various ways to let students observe and reflect on their own thinking. Those classes had surprised us all when we began to hear the dramatically different ways students were approaching a common reading-to-write assignment and when we began to discover what students (and the teacher) could learn when students reflected on short think aloud tapes of their own planning and writing process.

This glimmer of insight (and a method that worked) lead to more questions about these differences and to a formal research project investigating the reading-to-write processes of a larger group of college freshmen, using "dorm room protocols," interviews, self-analysis sheets, and texts to seek patterns behind this process. Formal "studies" have "results" and this one showed us how students were in fact building their own "representation" of the task, influenced in many ways by their prior experience in school, their assumptions about writing, and their reading of their current context and class (Flower, Stein, Ackerman, Kantz, McCormick, & Peck, 1990). Students' "theories" of what a college-level reading-to-write task called for influenced what they wrote (leading some students to careful summary, for instance, while others aimed for inclusive synthesis and others for selective interpretation). These representations differed in significant ways not only from one another, but, in many cases, from their instructor's image as well. Moreover, there was little indication that students realized that they were in fact constructing a representation of the task, that their representation had a history and assumptions behind it, or that there were other live options and different choices being made by the writer next to them in class. Finally, this study showed that when students became aware of their own decisions and options, many could in fact do different, "more sophisticated" versions of the task.

Research of this sort, which grows out of teaching and offers a close analysis of what students are doing in a specific context (e.g., a freshman course, a reading-to-write task) would appear to enter into an easy dialogue with teachers' theory-building. However, the theory of task representation developed in a study like this does not replace or even dictate the teacher's working theory which must operate at a different level of abstraction. The specific ways students behaved in that formal study do not generalize to all students (and were not intended to). In fact, the theory of task representation that emerged from the reading-to-write project argues that these representations are something writers construct in response to a rhetorical, social, and cultural context. Therefore the patterns that were "typical" in one study/setting may not be "typical" for other groups in other settings, even though the principle of task representation does generalize. For the same reason, the "results" of successful teaching experiments ca not offer reliable directives for how to teach one's own students, even if they illustrate some powerful principles at work. In short, the observations, results, and theories that emerge from research can indeed contribute to informed, critically aware teaching—but they do so as an input into the teacher's own adaptive planning. Research enters into the teacher's theory-building as a voice in the discussion. It challenges comfortable assumptions. It functions as a hypothesis or an image of possibilities that must be transformed into a new image of action.

The relationship between my own reading-to-write research and the reading-to-write assignment was for me a compelling case in point. Here was a body of research with which I was on intimate terms, which had documented a lot about my students, from the insightful strategies of "expert students," to some of the problematic assumptions and conflicts these freshmen faced moving from high school to college. But what was I to do with this news? Give a lecture on it; make a handout? Obviously not. How do you make such insights vividly present, motivating, and usable to a student; how do you locate such practices within the pulse of a student's own academic culture and writing process? It is the teacher's theory of instruction—a contextualized theory molded around the contours of the present class—that must translate both descriptive theory and the results of educational experiments into a theory of present practice.

This teacherly dialogue with research draws attention to the extended constructive process that is required to create a dynamic, predictive model of learning-in-this-setting. Attempting to use one's own formal research only makes the distinction between these different forms of knowledge more vivid. Switching from researcher to teacher is one of those unremarked, extraordinary sea changes that punctuates the everyday life of teaching. One's published claims are suddenly no more than a starting point; the translation to action may resist one's best efforts. Moreover, the cognitive and social scenario finally envisioned in a teaching theory comes with no guarantees. As the articles in this casebook suggest, the collaborative planning practice we describe had a long and slow gestation, emerging out of perhaps 10 years of formal research and efforts to teach planning. Yet every time teachers use it, it is still a theory in the making, a hypothesis about what student writers know, need to know, and might learn. The old distinctions between theory and practice simply don't hold. To use research well is to build an interpretive situated theory of practice.

Tensions in the Conversation

In valuing the empirical evidence of the classroom, teaching and research have much in common. However, the discourse of research is sometimes the source of misunderstandings about what research is saying in the dialogue with teaching—and what it can't say. In talking about its observations, the language of research puts great store by concepts such as "reliability" and "validity." Within the discourse of research these concepts are not abstractions but are in fact procedures that the research community insists on as a way to test evidence and weed out claims or analyses that can not be replicated by someone else (that are not reliable) or that do not measure or describe what they purport to be measuring (that are not valid). Within the research community, "results"—that troublesome concept that conjures up men in white coats promoting certainties about pain relievers—are not certainties but hypotheses supported by evidence. To report a result is to make a probabilistic argument supported by (stronger or weaker) evidence that is still and always subject to disproof.

Some humanists who are skeptical or worried about research, who wisely repudiate the men in white coats, but continue to see them under the bed, misread this language of "results" or the concerns for "reliability" and "validity." They see them as implicit claims that the observations reported are assumed to be reliable and valid for everyone else, for all settings. And clearly the experimental claims made in the hard sciences and the historical ethos of science offers a basis for such misreading. But the ethos for many educational and cognitive researchers centers on building convincing arguments from evidence; their stance is openly exploratory and committed to rival hypotheses; their goal is to discover more general patterns within particular contexts. Notice how this argument cuts two ways: once we recognize that research is a way to build strong but conditional hypotheses—not universal truths—we can no longer uncritically assert that "research has shown" as a sufficient justification for a given teaching practice.

The issue is not what research tells us, but how we as teachers read and use it, recognizing it to be an argument based on evidence. The careful investigation of even a single group of students can be a gold mine of insight— it may open up new images of what students are doing, why they do that, what the context offers or imposes, and how different teaching practices influence learning. A careful study can also force us to rethink some of our comfortable assumptions or see things we had happily ignored for years. And most of all, it can offer us strong hypotheses that help shape our models of our own students.

Another obstacle to a fruitful dialogue between research, theory and practice is more clearly a political one. As a profession, we have restricted theory-building to a few privileged places, associated with a certain kind of publication rather than a certain kind of thinking. In educational research, theory is identified with the cutting edge research that has the luxury of sustained inquiry, of piloting, replicating, and carefully analyzing a question in a cumulative sequence of studies. In contemporary literary studies in English, theory-making has been become identified with the work of a group of continental writers, which a second group of literary theorists then explicate, extend and debate. In rhetoric and composition, theory is largely identified with classical and contemporary scholars who have proposed systematic theories of rhetoric or discourse or with writers applying literary theory and its social critique to composition. In all these cases, theory-building as an intellectual act is identified with a certain power structure in the discipline, with people who publish, whoreceive grant money, or who are so difficult to read and interpret that they must be explicated to the rest of us by a community of intermediate theorists. Perhaps it is not surprising that theorists in America are likely to be white, male, and tenured at a university.

But theory-building as a serious intellectual enterprise goes on in other parts of education. Moreover, except for the genuinely innovative ideas that grip the imagination of the profession, much of the formal discussion of theory tends to exist within a painfully limited sphere of influence. Theorists publish in small circulation journals talking to a circle of friends and enemies, or they come before a larger readership many of whom will skim the article. I do not want to dismiss the potential value of such work at all. (I too have written theoretical arguments that I continue to believe are significant, but which I am equally certain have been skimmed by readers not in that particular conversation.) What I want to argue is that the other theory-building that goes on in the conduct of teaching is not only an equally significant, equally demanding intellectual act, it probably has a much wider sphere of palpable influence than much of the theorizing done by the academic establishment. It leads to the real action of teaching; it leads to the reshaping of current practice. For good or for ill, it makes a difference.

For significant theory-building to occur in teaching, it must overcome another obstacle, which is the complacency that affects any practice—the complacency of the recycled syllabus supported by the tendency to romanticize knowledge based on experience. It is possible to operate for years with comfortable, conventional, hackneyed images of one's students and with firmly held "theories" of about how they think and learn, serenely untainted by careful observation. As others have argued, the self-awareness of "strategic teaching" is strongly associated with the effortful professionalism of teachers (Jones, Palincsar, Ogle, & Carr, 1987). It is easy to opt out of the dialogue with other research that might extend or even challenge one's theories. Speculation comes naturally. Theory-building is a more demanding enterprise.

Building on Research

The MTV project brought some of the possibilities and the tensions of theory building into focus. It was soon clear that formal research and theory could be stimulating partners in the attempt to build strong instructional hypotheses. However, the need to adapt and transform that research was even clearer. It began with adapting the practice of collaborative planning itself (developed with college freshmen) to fit the diverse abilities found in a high school classroom or the ethos of practicality in a junior-level business course. For Leonard Donaldson collaborative planning had to fit the critical thinking goals (and high school curriculum) of his social studies class. In his translation of the practice, students used their experience as purposeful, rhetorical planners and writers to then read primary source texts—to uncover the rhetorical intentions behind historical documents like the Communist Manifesto. While down the hall Jane Gargaro used collaborative planning to help students mine literary texts for techniques, such as imagery and dialogue, and then use them in their own autobiographies.

It is hardly surprising, of course, to see teachers adapt a new teaching practice to their own goals or students—even though that is in itself an important kind of educational experiment. However, building a situated theory in this project also meant questioning and transforming some of the central insights about planning and collaboration with which we started.

Collaboration may contradict their own history of success going it alone on short essay assignments that rewarded an artful style. For some teachers this new practice challenges the assumption that planning stifles individual creativity and it may trigger fears that collaboration will lead students to borrow ("steal") ideas (and violate the grading system).

It was in the face of discoveries like this that each of us had to develop a "theory of teaching collaborative planning" that could adapt the powerful principles sketched in our research to the equally powerful schemas and assumptions we and our students were bringing to writing. And as Linda Norris's article shows, the same process happens in teacher education—the way future teachers understand and use new practices is strongly shaped by their own experience as writers. Teacher education courses that "hand out" new ways of teaching writing as a theoretical practice without immersing would-be teachers in an experience that transforms their own assumptions are probably doomed to failure. The theory of collaborative planning has to be complemented by an equally sophisticated, teacher-generated theory of instruction that anticipates the chemistry of new ideas and old practices.

Building on Observations

The situated theories teachers develop not only adapt and transform research, they have the power to extend and transform themselves. That is because the "what-if" scenarios that constitute a teacher's plan are shaped not only by intuitions, assumptions, and suggestions from research but by close observation. By that I mean close, analytical observation of students in acts of talking, thinking, composing, in the process of planning, drafting, evaluating, revising—especially if these acts are in some way recorded and open to later reflection. Speaking more generally, teachers are engaged in a form of observation-based theory building when they use systematic observation to generate hypotheses (in the form of scenarios about the process of teaching and learning) and to examine and test those expectations in teaching (Flower, 1989). Although there are many ways to create theory, observation-based theory building has a particular value for teaching: It helps us build grounded theories that reflect the experience of at least one group of real students (Spradley, 1980). And instead of polarizing or separating the acts of thinking, feeling, and social interaction that make up writing, observation-based theory stands right at their point of intersection. It allows us to see cognition in context and to build theories of interaction and negotiation.

Although our project was organized around the practice of teaching collaborative planning, it was named the Making Thinking Visible project because our larger goal was to use collaborative planning as a platform for observation and reflection. Collaborative planning sessions (which students often tape) give teachers an opportunity to observe students thinking in action, to catcha glimpse of strategies, attitudes, and strengths, and to discover problems. And because these sessions foreground rhetorical concerns and let writers verbalize their own problem-solving process, they help students come to see themselves as thinkers. And as the articles in this book suggest, the process of observation-based theory building we observed had three important effects: it made our hypotheses open to testing, open to reflection, and open to the consideration of student as well as teacher.

Open to testing. One of the most inescapable features of a teacher's situated theory building is that (more than other sorts of theory) it is subject to the rigorous tests of the classroom. Teachers can not afford to indulge in armchair theorizing or in hypotheses too complex, abstruse or fragile to escape the crucible of a classroom. Situated theories must exist in a context that continually tests and refines or dismantles them. This is not to say that as teachers we always know when our theories fail or that it isn't possible to ignore at times the way "reality butts in." But in articulating expectations we make it possible to compare the dream of the syllabus maker with the empirical evidence of students' comments, writing, problems, and growth. Situated theory-building is an extended process that tests and transforms its descriptive hypotheses over the course of teaching. However, it is careful observation that makes this process possible.

In this group, one of the first observations to be made by teacher and student alike was that a good supporter makes a large difference in what a writer is able to do, but being a good supporter takes more than a friendly attitude. College students who asked roommates to fill in as partners came back to complain that their friend turned into an advice giver rather than an informed supporter. Teachers began to see how they needed to teach careful listening and to scaffold this process for both partners. As we observed the different roles supporters were taking, the skills they needed, and the effects supporting had on writers, a new view of how to support this relationship that grew, which is documented in the articles by Rebecca Burnett, Theresa Marshall, and Marlene Bowen.

Open to reflection. Acts of collaboration, insight, problem-solving that we try to support, that we want students to recognize in themselves and others, fly by like shadows. There is little more difficult than recalling the flight of one's own thought. The act of informally structured collaboration helped put some of that thinking on the table. And asking students to write reflections about their own experience as collaborators, planners, and writers created a body of valued, common knowledge. But the real insights came when teachers and students had the opportunity to replay the experience on tape or to talk about selected transcripts. Although tape recorders make everyone nervous initially and undoubtable affect some of what is said, even in dorm room sessions, we found high school students becoming disappointed when they couldn't tape a session, and teachers seeing important issues crystallized in small segments of a transcript which they could

use with their class. As Michael Benedict describes it, when collaborative sessions go beyond question-asking to genuine dialogue, they often open up a "window" to concerns beyond the immediate topic of discussion. Others, however, function more like a "mirror" creating a space for reflection and reconsideration which students use to think over who they are both as writers and as people.

Leslie Evans's spring 1991 paper documents one of those small,but transformative moments in which a young woman, unsure of her own ideas and fearful of asserting herself with others, reflects on a small segment of her own planning tape. Though the partner dominates the discussion, with Leslie's subtle prompting, the young woman begins to see for herself evidence in the dialogue of her own creative and independent (if tentatively stated) thinking.

OPEN TO STUDENTS AND TEACHERS. Leslie Evans's paper documents a teacher's reflection (which we hope helped that young woman revise some hypotheses about herself as a writer). In other cases this process of observation and reflection was clearly shared by teachers and students in a way that transformed the working theories of both.

Jean Aston's article outlines what can be done in adapting collaborative planning a work place setting. She details how adults can use CP in producing technical writing.

Observation, based on the independent record of a tape or transcript, is a great leveler. It makes reflection both possible and the prerogative of students as well as teachers. Because collaborative sessions are under the writers' control, students find themselves in an unusual position: they are the authority on their own thinking. And their reflections show this new control as they begin to articulate, question, and in some cases transform their own "working theories" about writing.

This article started with some strong claims about the enterprise of teaching and the ways research and observation can contribute to building and transforming educators' situated theories. This casebook is both a tribute to and an inquiry into that process. The story of the Pittsburgh project joins a growing body of work calling attention to the intellectual activity of teaching, to teacher research, to strategic teaching, to the potency of collaborative inquiry, and to the role critical awareness, close observation and reflection can play in education (Jones, Palincsar, Ogle, & Carr, 1987; Goswami & Stillman, 1987; Schecter & Ramirez, 1991). The special contribution of this book is to show one distinctive path that process can take and to document the results of a collaborative inquiry into act of collaborative planning—a writing and teaching activity with roots in cognitive and contextual research.

United by a common interest—and a curiosity about our differences—we ended up building for each other a richly contextualized image of collaboration and planning that somehow accommodated our differences. At the same time, this group practiced the collaborative practice we preached, using a series of monthly discovery memos to push our own inquiries forward and document what we were seeing. On one level, then, this book is about a project to make thinking more visible for our students by teaching collaborative planning and reflection. But on another even more important level, it is a portrait of the process of inquirythat crosses the apparent boundaries of research and teaching as well as high school and college, suburb and inner city, school and community teaching. It is about the thinking of teachers as well as students, that this collaboration helped to make apparent.

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Supporters in Effective Collaboration

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My interest in collaboration goes back at least as far as the 1970's when I first wrote as a coauthor. Since then I have worked with a number of coauthors and collaborators, always satisfied with the productivity and pleasure of the experiences. However, my personal experiences are at odds with attitudes towards collaboration expressed by some colleagues who collaborate only when required to. So I have asked myself, "What makes my collaborative experiences positive?" Over the years, I have had students use collaboration as a regular part of their course work, yet students use it with varying degrees of success and enjoyment; some prefer collaboration, while others avoid it. Again I have asked myself, "What makes some collaboration positive?" These personal experiences and observations prodded my curiosity as I started to more formally investigate collaboration. Rather than focusing on writers in collaborative interaction, I decided to investigate supporters since they are a common element across all forms of collaboration.

I knew I was on the track of something interesting when one student--Paula, whom you'll meet later in this paper--expressed a preference for one kind of supporter. Later, in a different study, another student came to see me before the random assignment of partners; not wanting a random partner, she asked if she could have a partner who had particular characteristics that she found helpful. Clearly, these were writers who believed they knew the kind of supporters who would most help them. Perhaps if all collaborators could be as clear about their supporter preferences, their collaborative interaction could be more successful.

The Question

What makes some instances of collaboration successful and others unproductive and even unpleasant? One factor is the supporter, the person whose role is to prompt, challenge, direct, and contribute ideas to a writer at any time during the writing process. Supporters are common to all collaboration; they can be temporary collaborators (e.g., collaborative planners not responsible for generating text), team members, or coauthors. Investigating supporters provides a way to understand collaborative interaction and leads to insights about collaborative behaviors. Beyond this, writers might become more effective collaborators if they learn more about working with a supporter and as a supporter. In this article, I examine the roles that collaborators play as supporters in one form of collaboration, collaborative planning, by focusing on two key issues:

(1) Defining supporters as unengaged, engaged, or involved

(2) Identifying a repertoire of verbal moves supporters use

All supporters, though more typically those I identify as engaged or involved, have a repertoire of verbal moves that form the components of their interactions with writers. Students can become effective supporters by learning ways to put

these verbal moves together--integrating the components into larger patterns of interaction so that they create productive sequences of questions and then building on as well as contributing to the writer's plan. Learning to consolidate their repertoire into purposeful sequences can help students analyze what they are doing as supporters as well as anticipate what they can do.

Defining Supporters: Unengaged, Engaged, or Involved[1]

All supporters in collaborative planning are not equally successful. Unsuccessful and successful supporters can be distinguished by examining whether they are engaged or involved. I define engagement as the attention a supporter gives to a writer, determined by comments and questions that indicate active listening. Involvement requires engagement, but it moves beyond when the supporter, as active participant, challenges the writer and offers productive contributions. In this section of the article, I explore distinctions between ineffective supporters who are generally neither engaged nor involved and effective supporters who are generally engaged or involved. Although I examine supporters in collaborative planning, the general categories--unengaged, engaged, and involved--may apply to other kinds of collaboration.

Unengaged Supporters: Unengaged supporters are not active participants in the planning. They often don't listen carefully to writers, and they often move through a series of questions that they haven't tailored to the specific writer or task. They don't see themselves as collaborators who have an important role in helping writers shape their plan. As a result, they make few relevant or productive contributions and seldom probe or challenge inadequately developed ideas raised by writers.

The following example from the collaborative planning session between two high school sophomores, clearly shows that the supporter, Clay, is unengaged. The writer, Avery, is planning an extended definition paper; he has selected root beer as his subject. In the example, the conversational turns are labeled and numbered. (Throughout this article, S will stand for supporter and W for writer.) The excerpt begins on conversational turn 23 of the planning session.

S23 Clay	Um, what is the reader going to remember most from this paper? [deleted off-topic comments] Do all the other points refer back to the main point? Your main point that you love root beer?
W24	Avery Yes. I think they do.
S25 Clay	Everything evolves around root beer.
W26 Avery	Yeh, I think, yeh, that works.
S27 Clay	Audience, who are you talking to? Your peers? Talking to someone. Your peers.
W28 Avery	Yeh, why?
S29 Clay	'Cause we have to.

Despite the opportunity to probe for more information about Avery's purpose or his reasons for writing to his peers, Clay sticks to superficial questions. He does not, for instance, prod Avery to explore why a sophomore might find root beer interesting, nor does he encourage Avery to provide expand his reasons for writing to his peers.

W30 Avery	Why? Because root beer is good, and I feel everyone else should like it, too.
S31 Clay	Good. What kind of language is appropriate for this audience?
W32 Avery	Normal language.

What is "normal language?" They miss entirely the possibility that choices about language might be influenced by the purpose and the audience.

S33 Clay	Don't worry about that. What will this audience find interesting? Your love for root beer.
W34 Avery	Yes. They'll find it interesting and go out and buy a can.
S35 Clay	All right. Okay. And text conventions. How long?

Unfortunately, throughout their planning, Clay and Avery depend solely on a teacher-generated list of suggested questions, which they do not adapt to their particular situation although they have been instructed to do so; they never have any productive discussion about Avery's plan. Clay never even questions the appropriateness of the subject; instead, he moves through a series of generic questions:

> [W]hat is the reader going to remember most from this paper? (S23)
>
> Do all the other points refer back to the main point? (S23)
>
> Audience, who are you talking to? (S27)
>
> What kind of language is appropriate for this audience? (S31)
>
> What will this audience find interesting? (S33)
>
> And text conventions. How long? (S35)

The questions themselves aren't the problem; if adapted to a specific writing task, they're appropriate questions that could generate useful planning information and stimulate followup questions. Nor is the fact that the teacher provided a list of questions a problem; inexperienced collaborators often benefit by having generic questions that they can adapt and build on. The problem occurs in the way Clay uses the questions, as a list to be completed as quickly as possible rather than as a jumping-off point to explore the rhetorical elements of Avery's plan. Clay is a perfunctory supporter, never taking time to ask for elaboration, to probe and

challenge, or to offer his own suggestions. He offers very little reinforcement to Avery; his only prompts label rhetorical topics (e.g., audience, language) rather than eliciting critical information about them. Clay is not even an active listener.

Engaged and Involved Supporters

In contrast to the lack of interest shown by unengaged supporters, engaged and involved supporters demonstrate their attention and interest by active listening. Typically, engaged supporters ask writers to clarify and elaborate the plan while involved supporters go on to become fuller partners in this process, as they also challenge the writer and contribute their own ideas. Both engaged and involved supporters are effective. Which role a supporter chooses to emphasize (separately or in combination) depends on many factors including the task, the supporter's experience, and the writer's needs–in other words, the complex context of the rhetorical situation

For some situations, being an engaged supporter is appropriate. It can be a good starting place for inexperienced collaborators because offering prompts and comments is far easier than playing devil's advocate or making productive contributions. Acting as an engaged supporter is also appropriate if the writer needs to maintain a sense of control and would feel intimidated by the supporter's challenges or contributions. However, effective supporters soon discover that writers sometimes get off task, lose sight of their objectives, or run out of steam; in such situations, writers generally respond positively and productively to a supporter's challenges or contributions. An effective supporter often initially takes the role of an engaged supporter, allowing the writer to assume the authority of the session and set the agenda, and then integrates the role of an involved supporter by challenging or contributing.

Engaged Supporters: Engaged supporters encourage the writer to explain and clarify the plan. They generally provide clear indications that they are actively listening and trying to help the writer deal with rhetorical elements such as purpose, audience, and organization. Typically, engaged supporters encourage the writer to explore the plan by asking questions that require elaboration.

The next two examples show two college students working in a collaborative planning session. Paula, the writer, is a senior working with her graduate- student supporter, Chuck, on a proposal for her business communication class in which she wants to recommend that a company change the way its products are packaged.

S5 Chuck	What kind of support will you have for that [recommendation] or what will you say to try to convince them of that?
W6 Paula	The decline in the market share, by showing them the market share graphs.
S7 Chuck	Okay, and you think that has to do with-?
W8 Paula	The change in consumer needs.
W9 Chuck	Okay, how do you think your audience, how do you expect your audience will react to that? What will be some of their reactions, and how will you deal with those?

Unlike Clay who is unengaged and reads a lockstep series of questions, Chuck is an engaged supporter who invites response. He encourages Paula to consider the supporting evidence she might use (S5) and pursues issue of evidence by asking her what the evidence "has to do with–?" (S7). He urges Paula to elaborate, providing specific questions . . What will be some of their reactions, and how will you deal with those? (S9) without inserting his own suggestions or opinions. Chuck is effective in getting Paula not only to consider her evidence, but to relate her selection, presentation, and adaptation of that evidence to the audience who'll read her recommendation. He asks her to establish connections between the rhetorical elements she is considering.

Chuck continues by urging Paula to clarify and elaborate her positions, but he does not add his own views.

S31 Chuck	Okay, your . . . general recommendation is to go from cardboard into plastic, and your supporting evidence is the graph about the projected per capita beverage consumption and projected per capita fruit consumption.
W32 Paula	Uh-huh.
S33 Chuck	Okay, why don't you, like I'm your audience, convince me now how . . . [that evidence leads] to the recommendation of going into plastic. How are you going to use, uh, follow that argument? Do you understand what I mean?

Intervening turns clarify what Chuck is asking Paula to talk about.

W38 Paula	I think plastic would be cheaper and, um, cleaner, not as messy ripping and--
S39 Chuck	Uh-huh.
W40 Paula	It doesn't destroy as easily, like it doesn't, like a lot of times when you pick up milk, it's wet at the bottom.
S41 Chuck	Uh-huh.
W42 Paula	It seeps through; plastic wouldn't. It would be better, and um, I'm gonna have to think about that.

Intervening turns focus on the resistance her plan will meet in this family-owned business.

S47 Chuck	How are you going to present this recommendation to soften it . . . ?
W48 Paula	Not demand it; suggest it.

As an active listener, Chuck accurately summarizes the position Paula haspresented (S31), asks her to imagine that he is her audience, and asks her how she is going to present her recommendation for the probably negative readers she is addressing: Okay, why don't you, like I'm your audience, convince me now how . . . [that evidence leads] to the recommendation of going into plastic.... (S33)

This is no cookie-cutter series of questions. Unlike Clay, Chuck is engaged; he helps Paula consider her audience, support, and manner of presentation with his focused attention and tailored questions and he makes a difference in the way she plans her recommendation. However, he does not contribute substance nor does he explicitly evaluate the writer's plan.

Paula however, wanted more. In an interview after the proposal was completed, she commented that she wished her supporter had "told her more," helping her identify the weaknesses in her plan and suggesting ideas for a stronger, more feasible solution. After she completed the assignment, Paula said she wanted her supporter to assume the role of critic and devil's advocate. For example, Chuck does not prompt Paula to identify any problems with her recommendation for moving from cardboard to plastic (e.g., enormous costs to the environment as well as in raw materials, manufacturing re-tooling, and personnel retraining). Nor does he prompt her to consider alternatives. In short, although Chuck is an engaged supporter, Paula wants a supporter to be involved in contributing to the development of her plan. In a retrospective reaction, Paula observes that working with a supporter did not by itself give her a workable plan; instead, it acted as a stimulus:

Most of my ideas came after the meeting with the supporter. It was then that I spent the longest time thinking about this paper. I began to question whether my evidence could support my ideas. I also began to brainstorm other possible recommendations. Although working with an engaged supporter helped Paula, for her it seemed to be a starting place that helped her to focus and articulate her plans and reminded her to keep her probably negative readers in mind. She believed that she could have created a plan more quickly if her supporter had taken a more active role by voicing criticism and offering suggestions.

INVOLVED SUPPORTERS: What Paula wanted was a supporter who was not only engaged, but who was also involved, that is, one who not only prompted and commented but also contributed and challenged. Involved supporters are engaged, but they also help a writer by playing critic and devil's advocate, by prompting a writer to consider alternatives, by commenting on strengths and weaknesses, and offering suggestions. Their challenges and contributions can help an inexperienced writer reach a more advanced level of managing the rhetorical elements of her plan.

Unfortunately, inexperienced involved supporters are sometimes overbearing. They may not only waste a writer's time, but they may alienate her by trying to take over. They forget that the paper belongs to the planner who will write it. Their role as an involved supporter should be to balance prompts, challenges, directions, and contributions as a way to encourage the writer (even if that person is a coauthor). A supporter who only criticizes the plan, provides most of the substantive ideas, or assumes ownership of the paper misunderstands the role.

The next example shows two college students working on the same proposal for their business communications class. The writer, Jason, is a seniorworking with his graduate-student supporter, Darryl, an involved supporter who contributes and challenges as they consider the audience for a report to recommend that the company change the way its products are packaged. The example, which has been edited to eliminate repetition and elaboration, begins with the writer, Jason, on turn 6 of their collaborative planning session.

W6 Jason	I'm taking [the task] from the vantage [of my position in public relations] and addressing the report to the management group-- [omitted remarks about the audience]
S23 Darryl	. . . One thing I was thinking is you might want to think about the other people in the public relations group . . . [S25] as probably not the primary audience, but it probably is a secondary audience, because if you propose some new packaging sort of thing–
W26 Jason	Uh-huh.
S27 Darryl	You know, you might propose something that has an environmental impact.
W30 Jason	Right, so maybe I should be a little bit more tactful when I bring up new ideas within the project, or what are you suggesting about that?
S31 Darryl	I think I'm suggesting that your primary audience is probably right, but you don't want to just focus on them because chances are people within your own division or even in other divisions, it might be useful to anticipate counter-arguments but, uh, things that they're really responsible for that might affect what you do. Say, for example, I'm sure there's somebody involved in advertising or sales–
W32 Jason	Oh, sure.
S33 Darryl	--that might impact your work, so it might be useful to think of them as audience as well.

Clearly, Jason understands the task and has a sense of the primary audience, but he hasn't yet considered the important secondary audience. Darryl, an involved supporter, waits until Jason demonstrates control of the situation and then, in turn 23, makes his first substantive contribution. He does more than prompt Jason (which an engaged supporter would do); instead, he challenges Jason to extend his sense of audience, and then he contributes a specific suggestion:

> . . . you might want to think about . . . people in the public relations group . . . [S23] as probably ... a secondary audience.... (S25)

Then Darryl reinforces his idea by suggesting an appropriate reason for identifying and addressing a secondary audience:

> You know, you might propose something that has an environmental impact. (S27)

Jason agrees with Darryl about the importance of the secondary audience and recognizes that this modification will influence the way he presents the report; he suggests, ".... maybe I should be a little bit more tactful" [W30]. Darryl reinforces Jason's ideas about the management group as the primary audience for the report, but challenges Jason not "to just focus on them" [S31] and contributes another idea by urging Jason to consider the usefulness of imagining a broader audience.

Not all involved supporters are as skillful as Darryl. The next example is more typical, showing two twelfth graders in an inner-city high school who are working on the writer's plan for a paper defining a hero. Lisa, the supporter, works with Shauna, the writer, who is planning to focus her paper on Gandhi. As an involved supporter, Lisa pushes Shauna to decide just who can be a hero andwhether heroic actions must be unselfish. The following excerpt has been edited to delete some detailed elaborations and off-topic comments about lunch.

W39 Shauna	I just think that if someone's a hero, they've made a good change for themselves and other people. I mean it doesn't have to be other people because I think that everybody can be heroic.
S40 Lisa	You think that everybody can be heroic? Let's take a stand.
W41 Shauna	Yeah, I think that everybody can be heroic, I mean if they make a change for themselves and it's for the better.
S42 Lisa	Yeah, you could fit that into your research, too, somehow. You could say, like--
W43 Shauna	Yeah, I could talk about how [Gandhi] changed, wanted it for himself, too. And that could be a hero.

Lisa is not willing to be a perfunctory supporter . . . or even an engaged one. She is involved in helping Shauna define "hero" and shape a plan for writing about her definition. She not only contributed; she challenges.

S46 Lisa	Wait, you said [earlier], he-- when's somebody is heroic, they are unselfish. They do it for themselves, but they are doing it for everybody.
W47 Shauna	Yeah, but they don't have to just do it for everybody.
S48 Lisa	They can do it for themselves, too, though?
W49 Shauna	If you're heroic and are making a change, yeah. I don't consider that being selfish, if you're making a change for everybody--
S52 Lisa	Yeah, that's right. You could include that, and maybe you could include toward the end that maybe anybody could be like Gandhi if they wanted to.
W53 Shauna	If they put their mind to it.

Although not as experienced as Darryl, Lisa is an involved supporter, prompting Shauna to be decisive about her point that "if someone's a hero, they've made a good change for themselves and other people" (W39); Lisa wonders if everybody can be heroic and admonishes Shauna to ". . . take a stand" (S40). Clearly, Lisa is listening and thinking about Shauna's plan because when Shauna responds that heroes could "make a change for themselves" (S41), Lisa make a specific contribution, suggesting that ". . . you could fit that into your research, too. . ." (S42). A few turns later, Lisa reminds Shauna of a point she made earlier in the planning session about heroes acting unselfishly

> Wait, you said[earlier] , he-- when's somebody is heroic, they are unselfish. They do it for themselves, but they are doing it for everybody. (S46) and pushes Shauna to reconcile this point with the idea of doing something for themselves:
>
> They can do it for themselves, too, though? (S48)

Lisa helps Shauna think about the problem of whether heroic actions can help the hero as well as others and suggests that maybe "anybody could be like Gandhi if they wanted to" (S52). Lisa makes important contributions to Shauna's plan by pointing out potential contradictions and encouraging Shauna to synthesize her points.

Students involved in any kind of collaborative writing should learn the distinctions among the three kinds of supporters I have identified in this section of the article:

- Unengaged supporters are not active participants in planning. They seldom adapt questions to the specific situation nor do they probe or challenge ideas raised by writers.
- Engaged supporters are active listeners who encourage writers to explain and clarify the

plan. They help writers deal with rhetorical elements and encourage writer to explore the plan by asking questions that require elaboration.

- Involved supporters are engaged, but they also help writers develop and elaborate plans. They prompt a writer to consider alternatives, offer suggestions, ask probing questions, and challenge writers by playing devil's advocate.

While all supporters should be encouraged to be engaged and many will want to be involved, attaining the skill exhibited by Chuck and Darryl takes practice. Their challenge is to be engaged without assuming ownership of the plan, involved without being confrontational.

Identifying a Repertoire of Verbal Moves

The value of effective supporters in collaboration comes not from their great knowledge of content or tremendous skill in managing rhetorical elements, but, I believe, from their ability to assume a role that encourages, reinforces, and challenges the writer.

Knowing the kinds of supporters provides a framework for describing collaborators. But the definitions and examples are not detailed enough to enable teachers and researchers to analyze the nature of collaborative interaction, nor are they instructive enough to guide students in becoming good supporters. To encourage such analysis and instruction, in this section I identify a repertoire of verbal moves that supporters use, a repertoire that provides a more focused examination of collaborative interaction.

Why is defining these verbal moves valuable? From a theoretical perspective, we need to know what effective supporters say and how they say it. Researchers as well as students and teachers can use these moves to analyze collaborative interaction. From a pedagogical perspective, we want to know how to help our students become more effective collaborators. Understanding these moves can provide some answers to practical questions that plague teachers who use collaboration with their students: What should collaborators say to each other? How can "free-riders" be engaged? Where's the borderline between making suggestions and taking over?

Verbal Moves in Collaboration

Consider four categories of verbal moves that are present both in naturally occurring conversation and in planned collaboration:

- prompting the writer
- contributing information to the writer
- directing the writer
- challenging the writer

These four verbal moves normally appear in combination; supporters draw from a repertoire of verbal moves as they interact with writers. I discuss them separately in order to highlight their distinctions. In an effort to become more effective supporters, students can learn to identify these moves in their own collaborative sessions, both to track the nature of their own verbal behavior and to help them make decisions about possible changes in their plans and text.

Several ways exist to categorize the content and linguistic function of these verbal moves. The content of supporters' verbal moves can be categorized according to task, group process, or rhetorical aspects of the text (cf. Gere & Stevens, 1985), while the linguistic functions can be categorized as informing, contributing, directing, and challenging (cf. Gere & Abbott, 1985). Typically, the moves of engaged supporters include prompting writers to clarify and elaborate, while the moves of involved supporters generally include contributing information, directing, and challenging writers.

Offering Prompts: Prompts are important, but often overlooked, supporter moves that consist of neutral comments, reinforcing comments, and questions that urge clarification and elaboration, encouraging writers to say more, both about plans and about actual text. Such simple prompts as "Tell me more" and "What else could you consider?" as well as "Yeah, I see," "uh-huh," and "umm-uh" seem to encourage writers to keep talking about their planning and writing. In examining whether young children could engage in sustained planning, Scardamalia and her colleagues used a prompting strategy called "procedural facilitation." The children received cards with planning cues that were intended to stimulate new ideas, elaborations, improvements to existing plans, and synthesis of ideas (Scardamalia, Bereiter, & Steinbach, 1984; Scardamalia & Bereiter, 1987). Scardamalia and her colleagues reported that when young children received these planning cues for writing, they moved beyond the "what next" strategy to attempt sustained planning.

Not only do prompts help, but specific kinds of prompts help more, as Matsuhashi and Gordon (1985) reported in a study with college students. Some words and phrases seem to promote higher quality responses than others; for example, the more specific and directive prompt, "Add things to improve your essay," resulted in better revised texts than the prompt, "revise." Clearly then, simple prompts by supporters can stimulate more planning, while more directive prompts sometimes improve revision strategies.

While just asking a writer to "say more" is often valuable, prompts can sometimes be very assertive without making a contribution to content, as when Lisa prompts Shauna, "Let's take a stand." And prompts can be very sophisticated, as when Chuck said to Paula, "Okay, why don't you, like I'm your audience, con-

vince me now how . . . [that evidence leads] to the recommendation of going into plastic." A supporter who wanted to remain as neutral as possible could use prompts that, modified to specific situations, would encourage writers to elaborate.

Offering prompts is a useful skill, a good beginning for inexperienced supporters and still important for very experienced engaged and involved supporters. What we know about prompts indicates that acknowledgements, encouragement, and reminders about rhetorical elements tend to help writers clarify and elaborate their plans.

CHALLENGING THE WRITER: A highly productive supporter move involves asking critical questions, suggesting alternatives, and arguing opposing views. Gere and Abbott (1985) identify eliciting responses as a third category of language function that they observed in supporters. Although the eliciting comments they identified generally dealt with content, the comments also considered process, form, context, and reference to previous comments.

Little attention has been given in composition research to the value of supporters or to the importance of providing multiple perspectives, alternatives, and conflict; however, work in related disciplines (e.g., cognitive psychology, small group communication, education, decision theory, and social psychology) reinforces the importance of this kind of supporter behavior. For example, Putnam (1986) argues that substantive conflict about the issues and ideas underconsideration can be highly productive. Slavin (1990) notes that the ability to take another perspective in a cooperative learning situation has benefits beyond the specific task; students generally demonstrate more positive social behavior by being more cooperative or altruistic. Sharan (1980) suggests that one critical distinction of group investigation is the problem-solving nature of the collaboration, which includes "critical interpretation of information" (p. 265).

A pair of exploratory studies (Burnett, 1988a, 1988b) investigated differences between working with supporters who offered neutral prompts versus supporters who challenged writers and contributed to their plans. These studies examined whether writers would respond differently to neutral, clarifying supporters (who asked questions such as "Could you explain the relation between X and Y?" or "How else might you explain this?") and to challenging, problem-solving supporters (who asked questions such as "I sense a conflict between X and Y. How are you planning to resolve it?" or "Have you considered using Z as a way to explain this?"). Clarifying supporters were instructed to ask only neutral questions that encouraged the writer to clarify and elaborate, whereas problem-solving supporters were instructed to also challenge the writer's plan and contribute in ways that might improve it. Although writers responded to both supporters, they talked more with problem-solving supporters, especially about purpose and design and asked more questions about all rhetorical elements of their plan. Even though the clarifying supporters were able to get writers to comment more about development and synthesis of their document than the problem-solving supporters, the writers said they preferred working with the problem-solving supporters, who seemed more involved.

Involved supporters typically use prompts and often contribute in creative ways to a writer's plan, but they also actively challenge the writer. For example, Lisa challenged Shauna to rethink the role of selfishness in defining a hero, which resulted in Shauna's revision of her plan. Supporters who challenge writers may do so because they recognize that the plan is flawed or skimpy, or they may simple have an insatiable curiosity or some deep-seated philosophical disagreement, or they may simply recognize the benefits that can accrue from playing devil's advocate.

DIRECTING THE WRITER: Another supporter behavior involves directing the writer to modify plans and or text by adding, changing, or deleting. Gere and Abbott (1985) report that in their research, directive comments, focused particularly on process, are the second largest category of supporter behavior. In a related study, Gere and Stevens (1985) report clear instances of students who are directive, sometimes politely and productively, but sometimes aggressively, even to the point of insult.

However, other research indicates that directing the writer is not a wide-spread student behavior in collaborative groups. For example, Freedman (1987) reports that students avoid evaluation of each other's writing, often negotiate conflicting answers on their writing activity sheets, and "rarely offer writers suggestions or advice" (p. 26), except in cases involving mechanics and form.

In collaborative planning, supporters occasionally are directive. In an example presented earlier in this article, Lisa is gentle as she directs Shauna to "include toward the end [the point] that maybe anybody could be like Gandhi if they wanted to." As supporters get more comfortable with each other, they often find that occasional directive comments are an effective short-cut, eliminating alengthy exchange that would end up with the writer agreeing with the supporter.

These categories of verbal moves--prompting the writer, contributing information to the writer, challenging the writer, and directing the writer--are important for a number of reasons. Most immediately, they provide a framework for defining and teaching supporter behavior. Supporters can use these moves to help writers bridge their zone of proximal development

as they consider rhetorical elements. Being able to discuss these moves also enables supporters to analyze and then reflect on their own effectiveness. Equally important, the categories enable teachers and researchers a way to analyze and evaluate collaborative interaction.

CONTRIBUTING INFORMATION: While prompts tend to be neutral, offering little in the way of specific information, another important category of supporter moves provides writers with facts, observations, and suggestions. The information can also be a summary, synthesis, or a metacognitive reflection about the group, task, or text. In research with writing groups, Gere and her colleagues have identified "providing information" as one of the "three major language acts of functions" (Gere & Abbott, 1985, p. 367) students use in collaboration. In two related studies, they report that the most frequent comments that supporters made informed writers about the content although some comments were made about context, form, process, and earlier remarks (Gere & Abbott, 1985; Gere & Stevens,1985).

Students contribute information for social as well as cognitive reasons. Because "all cooperative learning shares the idea that students work together to learn and are responsible for their teammates' learning as well as their own" (Slavin, 1990, p. 3), I believe that encouraging each student to contribute information can reduce the likelihood that a student will be perceived as a "free-rider" (p. 16), which is a common frustration teachers encounter in their classes.

Peer group tutoring and related peer group activities such as editing and revising depend largely on sharing information; a variety of cooperative learning methods presume that student partners and teammates will contribute information to the dyad or group (Sharan, 1980), which is considered an essential part of the collaborative effort. Some of the excerpts from the collaborative planning sessions presented earlier in this article provide examples of contributing information. For example, a potentially fruitful contribution comes from Darryl who suggests to Jason that he consider a secondary audience because of the impact they might have on his work. Without an exchange of information, whether summaries or provocative opinions, a collaborative effort is seriously hampered.

CONCLUSION: SUPPORTERS AS CONTEXT

Drawing together the two strands of this article-(1) defining supporters as unengaged, engaged, or involved and (2) identifying a repertoire of verbal moves- - suggests examining the broader context which supporters help create. In fact, one way to consider supporters is as substitutes for a broader audience that would, if the opportunity were available, comment on, contribute to, and challenge a writer's work. Working with a supporter encourages the rhetorical awareness that enables a writer to imagine these comments, contributions, and challenges as well as to see the constraints that they might impose. This sense of context--a reading of the rhetorical situation--depends in part on a supporter's ability to draw on a variety of verbal moves.

Effective supporters can create and strengthen an awareness of socialcontext. Simply the act of working in pairs or small groups offers a kind of support that helps students realize that learning about writing (or anything else) is not an isolated act. Both the struggle of learning to write and the writing itself are situated in an environment, a social context, that influences and is influenced by the writer and the writing. Collaborative interaction with an engaged or involved supporter removes a sense of isolation and reinforces the idea that writers and writing are socially situated. Awareness of social context is important because it lets inexperienced writers know they aren't alone in their frustration and insecurity, and it also helps them realize that they can get help (which isn't seen as cheating; rather, it's encouraged), that the writing itself is influenced and shaped by context, and that their writing has an audience that will be affected and can respond. This awareness may lead to consensus between the collaborators or it may "be a powerful instrument for students to generate differences, to identify the systems of authority that organize these differences, and to transform the relations of power that determine who may speak and what counts as a meaningful statement" (Trimbur, 1989, p. 603). In other words, awareness of social context creates a sense of community and support (Bruffee, 1984), but it also provokes conflict that, I believe, may lead to a productive exploration of issues that would otherwise be ignored. Awareness of social context also provides an opportunity for inexperienced writers to define their task and exchange ideas, thus reducing problems that might not be so easily managed by them working individually.

In this article, I have suggested that the supporter provides a way to talk about classroom collaboration and offered examples of ways in which the supporter can provide a focus for teachers and students alike as they explore and analyze collaboration. I have also tried to demonstrate why collaboration doesn't have to fall victim to pedagogical lore that urges consensus without guidance or reflection. Collaboration doesn't have to be the blind leading the blind; instead, students can learn to teach themselves and others (Vygotsky, 1986). Using careful classroom observations to ground intentions and confirm intuitions about collaboration should go a long way in reducing teacher and student frustration when they use collaboration in writing.

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[1]All the examples in this article are excerpts from transcripts of audio- or video-taped collaborative planning sessions. These excerpts are from the collaborative planning sessions of high school and college students who were part of the first two years of the Making Thinking Visible Project. Although the collaborative planning students do most often occurs before they have generated a full draft, they also plan and re-plan during their composing, revising, and editing. In other words, students use collaborative planning throughout the writing process; the moves and behaviors discussed in this essay aren't necessarily restricted to pre-draft planning.

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Part II: Discoveries

Using the Collaborative Planning Model
Discoveries about Students

41

Collaborative Planning and the Basic Student: Adaptations for Implementation and Success

Marlene Bowen & Theresa Marshall
Iroquois High School

Introduction

A typical public high school can be viewed as an intricate mosaic, interesting in its diversity. Within this picture, each student makes his mark individually and collectively as a piece of a larger segment. Some dominate–the elite upper echelon, the academic stars, the incorrigibles, the heroes. Others fade and only meticulous scrutiny reveals their presence - the apathetic, the underachiever, the truant, the troubled. It is from the latter that our students come.

Grouped by well-meaning educators and guidance counselors, these are the students classified as "basic." Laden with a host of educational and personal problems including lack of motivation, passivity, and poor reading and writing skills, many of these students ironically score "too high" to qualify for special services. They easily and quite understandably fall through the cracks in the educational system.

The 1984 National Assessment of Educational Progress report denouncing our adolescents' inability to read, write and think critically parallels our escalating national interest in producing a more literate citizenry. On the educational front, the move for more writing across the curriculum has created an environment for students which pressures them into increasingly more complex writing and reading tasks in a variety of disciplines over a period of time, sometimes simultaneously. Many students, but particularly the basic students, are ill- equipped to perform these academic tasks. The challenge for us as educators lies in answering the question of how we can best meet their needs.

Educational research over the past decade has delineated two areas of study which have implications for instructional pedagogy. One of these is the area of reflectivity. Research in cognitive psychology has shown that good learners are engaged in the process of reflecting. (Flavell, 1979; Babbs & Moe, 1983; Costa, 1986; Jacobs & Paris, 1987). This process, frequently referred to as metacognition, includes not only the thinking and assessment of one's own cognitive processes (i.e. reading and learning), but also includes self-management of executive strategies that regulate thinking such as planning and monitoring (Jacobs & Paris, 1987). This ability to be metacognitively aware has been shown to be a significant indicator of a student's reading ability as well. (Brown, Armbruster, & Baker, 1984; Baker & Brown, 1984; Paris, Jacobs & Cross, 1987). What we know now is that students need to develop this ability if they are to internalize the processes we are trying to teach them.

Another area generating research is the idea of scaffolded instruction. Vygotsky's "zone of proximal development" theory has influenced both educational research and instructional practice. The notion of someone more experienced and knowledgeable assisting a learner to achieve a learning outcome that would be too difficult for him/her to complete individually is manifested in scaffolding strategies such as those described by Bruner (1978) where knowledgeable peers help students achieve their learning outcomes, thus expanding their "zone of proximal development." This movement toward implementing collaborative practices in the classroom is supported by a large

body of educational research. (Johnson and Johnson, 1987; Slavin, 1990.) One hybrid of scaffolded instruction is the collaborative planning process developed by Linda Flower at Carnegie Mellon University.

We chose to implement this process in our basic class as a methodology for increasing both our students' literacy skills and their reflective processes. The following is our first attempt to explore classroom research via collaborative planning. What follows is a discussion of two students, Earl and Roy, and their response to collaborative planning instruction. It begins with a portrait of the classroom context, overviews the students' progress, and continues with samples of the students' writing and collaborative planning sessions. The conclusion discusses the implications of this experience for further classroom practice and instructional research.

Part I: The Classroom Context

At Iroquois High School in Erie, Pennsylvania, English 9 Basic is a specially designed course to remediate students whose English and or reading skills are below grade level. Teacher recommendation, Stanford Achievement Test scores, TELLS scores and past grades in English are just several tools used for placement. The course is team taught by an English teacher and a reading specialist. The primary objective is to help these students become more competent readers, writers and thinkers capable of successful independent functioning in the more reading - writing intense courses they'll be facing. This is a one year placement and students occasionally move in and out of the course during the year.

When we conducted this inquiry, fourteen students were enrolled in the course. Some were mainstreamed from the Learning Support and Emotional Support Classrooms. Initial observations revealed that these students were very inexperienced writers stuck at the "knowledge - telling" level. In other words, there was a conspicuous lack of idea integration, analyses, personalization and judgment in their writing. Wide disparity existed among students' reading and English skills. One tested at an eleventh grade reading level while another was on the third grade level. One was constructing complex sentences while another was struggling to construct a simple sentence. Most typical were those students who scored well below grade level on the reading tests and had difficulty constructing simple sentences.

What we hoped collaborative planning would do for these students was give them a methodology for planning their writing. The metaphor of the blackboard planner would help them visualize and focus on areas of writing that they needed to consider during the planning process.

Part II: Portrait of Earl and Roy

Of the fourteen students enrolled in the class, Earl was the oldest at 16. He repeated first grade and was also retained in eighth grade for failing three major subjects. Earl tested at grade level in the primary grades on the Stanford Achievement Tests. In the sixth grade Earl began to slip below grade level. His eighth grade test showed the most significant decline. According to the Stanford Achievement test, his reading comprehension level was at a 6.3 grade level equivalent , his reading vocabulary level was at 5.1 grade level equivalent, while his overall reading performance was at a 5.7 grade level equivalent . His English composite score according to the Slosson Diagnostic Language Scale was at the 4.4 grade level. Earls's fifth and eighth grade TELLS scores corroborated this slippage. On the reading portion of the TELLS Test Earl answered 71.6 % correctly in the fifth grade compared to 50.7% in the eighth grade. In October of 1990 a psychologist tested Earl for intelligence, achievement, perceptual development and emotional adjustment. According to the WISC-3, his verbal IQ was measured at 81 with his overall IQ at 88. This placed Earl just above the cut off score of 79 for special services and indicated Earl has a low average range of functioning. In both seventh and eighth grades, Earl maintained a 1.7 grade average. All of these records suggest a correlation between his achievement levels and his ability.

Although Roy has not repeated a grade, his testing pattern mirrors Earl's. Initial Stanford Achievement and TELLS test scores were at grade level in the primary school. By the eighth grade, however, Roy's reading and English skills plunged from on level to 3 or more years below expected norms. His overall reading composite according to the Stanford Achievement Test was at a 5.4 grade equivalency level. On the reading portion of the TELLS test in third grade Roy answered 78% correctly; in both fifth and eighth grades he answered 50.7% correctly. According to the Otis-Lennon School Abilities Test, Roy's ability index is 100 which is considerably higher than Earl's 88. In seventh grade Roy's grade point average was 2.2 and in eighth grade it was 1.8. In terms of achievement levels, Roy's achievement levels were not consistent with his ability, and, in fact, were declining.

Our perceptions were that Earl and Roy exhibited very different attitudes toward the class, collaborative planning and writing. Earl saw very little need for improving his writing. His typical response was, "I can write enough. I'll never need to write when I get out of here. I did it once and that's enough." Earl worked at a local fast food restaurant and oftentimes was ill prepared for planning sessions because he had worked the night before and had absolutely no time for planning even if he had wanted to and so his justification then became, "This is stupid." Earl comes from an

unstable family environment. On any given day he cannot tell you the number of people who are living at his house. During the course of the class Earl moved from his father's, where he had been living the past few years, to his mother's.

On the other hand, Roy's attitude was very different. He saw value in improving his writing and was very receptive to collaborative planning. He would have done anything, whether it was collaborative planning or something else, to make him feel stronger about his writing. Roy came from a stable environment where he had a family that supported him, and he set some future goals for himself. His life-term goals were also different. He saw himself doing something successful in the future whereas Earl had no plans for the future and saw getting increased hours at the fast food restaurant as his present goal . Both boys were good friends and wanted to work together as collaborators in the class.

In order to examine the students' attitudes toward collaborative planning we gave Roy and Earl the Writing Attitude Survey at two points during the study. One was given in the fall prior to beginning collaborative planning and the other was given at the end of the school year. The survey contained 30 items which were coded by a panel at CMU into the following categories:

C = WILLINGNESS TO COLLABORATE
S = STRATEGIES VERSUS LUCK
P = ROLE OF PLANNING IN THE WRITING PROCESS
R = RHETORICAL CONCERNS

One item (number 19) was eliminated from discussion because no agreement could be reached for a category on this item.

The students rated these writing survey questions on a scale from SA (strongly agree with the statement) to SD (strongly disagree with the statement). We coded their pre and post surveys by looking at the extent to which they agreed or disagreed with these items to see how strongly they felt toward or against collaboration, planning in writing, strategies to use vs. luck, and how they thought about rhetorical considerations. We'll begin with the questions related to the C (willingness to collaborate) category.

We calculated a point total for the pre and post surveys by awarding a 4 for SA if the question was positive about collaboration and a 4 for SD if the question was negative about collaboration 3 points, 2 points and 1 point were given for the other responses accordingly. In the C category a score of 28-21 meant that the student gave either 4's or 3's consistently to his responses, meaning a strong agreement with the idea of collaboration.

Both Roy's pre survey score of 22 and his post survey score of 21 were within this range indicating a positive attitude toward collaboration. Four of the seven items showed no change of attitude. One item response, writing is a private process, changed positively from agreement to disagreement with the statement. Two others however, went from positive agreement to disagreement. One concerned waiting for a paper to be finished before sharing it, and the other indicated Roy felt it was a waste of time to talk with other students about his writing. This seemed at odds with his positive remarks about collaboration, and in contrast to his SA response - telling a friend about my ideas for writing helps me write better.

Upon closer examination of Roy's discovery memos we discovered that Roy saw Earl's value as a supporter diminish as Earl's involvement and participation in academic tasks decreased. However, to compensate for this, Roy began collaborating outside of English class with us, particularly his English teacher. This type of collaboration was viewed positively as opposed to his experiences with Earl. While Roy's affinity for collaboration was high and remained so, his reasons changed. As Roy commented, " I used to want to share to waste time or try to gross each other out with gory details. Now I want to collaborate to get better."

Another category of survey items concerned strategies and the knowledge that there were things writers can try and use in creating text. The notion that a luck factor exists which determines how successful a student will be with his writing was gradually replaced by an awareness that writers do have control over their fate. This was the category which showed the most pre post survey gains for Roy. Roy's pre score total was a 22 while his post survey results were 28. Of the 11 items in this category, Roy had no changes on 4 of the items. The other items which indicated a positive change in Roy's attitude were not so much due to procedural knowledge as a reflection of his growing awareness that luck or fate weren't determining factors.

While there were gains in this area, we think it important to note that a response of all 3's and 4's would have yielded a range of 30-40 points. Roy's total of 28 points indicated that he was progressing on a continuum of strategic awareness but still had much to learn.

Roy's post survey score of 26 points in the planning category indicated his increasing cognizance of the role and the importance planning plays in the writing process. Of the 9 items in this category only 2 showed a change of attitude. One was the strong agreement response to the importance of planning to achieve goals while the other reflected the realization that planning was not limited to a prewriting time frame but could be used at various stages in the writing process.

Rhetorical considerations seemed to be the most difficult for Roy. While his WAS post survey score of 25

was higher than his pretest score of 23, it still reflected a problem typical to the age and experience of similar students - that is, a lack of familiarity with text conventions and their relationship to other areas of the blackboard planner. Up to this point Roy, like many of his counterparts, had been concerned mainly with finding enough information to include in his writing. To manipulate text in such a way as to alter text conventions suitable to purpose and audience was a sophisticated rhetorical move. Roy's responses indicated he was aware of such moves but had not yet developed this skill.

Earl's feelings about collaboration were not as positive as Roy's. A score of 21-28 would have indicated a strong agreement with the idea of collaboration. Earl's score was 16. Although his pre and post survey responses were numerically the same, Earl's fluctuation in his responses on some items was interesting. Whereas his pre survey indicated a positive attitude toward bouncing ideas off of other people and talking about his ideas before he wrote, his post survey responses were more negative. Earl's positive shifts occurred on two items: "Writing should be a private process" and "It's a waste of time to talk to other students about my writing." Earl responded more positively on these items than he had previously. One explanation of his negative responses could be that he simply saw collaboration as less useful after experiencing the process. However, in Earl's case, it may also be a possibility that Earl's "ideas about writing" had expanded. Before collaborative planning Earl's "ideas about writing" were simply ideas related to topic information. The more "ideas" he had, the more topic information he had. As his "ideas for writing" expanded to include the other components of the blackboard planner, perhaps his impoverished understandings of these newer concepts led to his reluctance to share his "ideas."

Of the survey items related to strategy awareness vs. luck, a score of 33-44 would have indicated a student had a strong awareness of writing strategies and their adaptability to various contexts. Earl's pre score of 26 and his post score of 28 indicated he was not completely aware of the writing strategies available to him. Earl's responses to these items were indicative of his frustration with collaborative planning. He saw himself as someone who initially thought he knew strategies to help him with his writing and, coupled with effort, could produce what was expected. After being exposed to the elements of the blackboard planner, Earl was overwhelmed with the many areas he had to consider when writing. Whereas Earl's main concern had been finding "enough things to say," coming up with a strategy to cope with all these concerns became increasingly more complex for Earl. His responses exhibited an increased awareness of the efficacy of writing strategies, but he had not mastered them enough to adapt them to various writing tasks.

There were nine survey items relating to planning that were designed to measure the student's awareness of the importance of planning in the writing process. On three of these items, Earl made a positive change. Earl saw planning as being a process that could be used at various stages throughout the writing process. He also realized that he could not jump right in and start writing the final draft. On the other hand, Earl's disagreement with the other statements indicated his failure to see planning as an important process. We wondered if his responses were possibly defensive or if it could be that planning seemed so overwhelming that he rejected it.

Earl's responses to survey items dealing with rhetorical concerns also remained the same. A score of 27-36 would have indicated a strong awareness of rhetorical considerations. Earl's score was 22. Like Roy, Earl was no longer primarily concerned with finding enough things to say. Although he was aware of more sophisticated rhetorical moves, his lack of expertise with text conventions and their relationship to other areas of the blackboard planner inhibited him from making such moves. This was a skill he had yet to develop.

A combination of educational and personal factors may help to explain this lack of positive change in attitude. Earl's increasing negativism in response to collaborative planning was consistent with his experience in the social construct of the class. Initially, his failure to do assignments was met with passive acceptance by other members of the class. But as time wore on, so did the students' patience with Earl. It became increasingly difficult to include him in classroom discussions of writing he had not done. This point illustrates the control students have in creating a positive or negative environment for themselves and their peers. Earl abdicated responsibility for himself and towards others.

Perhaps more important to Earl, his lack of participation was no longer regarded passively by his classmates. Earl became increasingly aware of other students' growing interest and progress in writing. As their writing improved, he became more alienated. He did fewer assignments, exhibited non-attentive behavior, and made increasingly negative comments about writing, the class, and life in general.

Mounting family and personal problems also may have contributed to Earl's negative attitude at the end of the year.

Part III: Writing Samples from Earl and Roy

In order to determine our goals for these students, we decided to do two things. The first was to obtain samples from their writing portfolios that were typical of their work. The second was to obtain a ninth grade

sample before we implemented CP in the classroom. We chose the following 8th grade examples from their writing portfolios:

Selections from Earl's Sample 1

My sister's graduation from college. It was Sunday Mothers day and I was in Edinboro College gym at my sister's graduation. It was pretty boring until they started giving diploma's away then It go exciting. After my sister got her diploma my bother John, my dad and I left for my grandmothers house because John and I were going out to dinner for her graduation. We all had a good time even though it was rainy.

Sample 2

If I could see one movie in my life it would be Return of the Living Dead. Because it has suspense and you never know what's going to happen next. Another thing it has action. And also it is gory. So if you like gory movies I think you should go see Return of the Living Dead.

Selections from Roy's Sample 1

If you could see only one movie is your life, you should see Friday the 13th Part IV. The reason you should see it is for example, The horror because all of the people getting hacked up into pieces. In addition the suspense also makes it good because you don't know when Jason will kill any body.

Sample 2

I'm a scientist in the year 3508. I was walking through a building and I heard a weird noise. I paused to see were it was coming from. It was a ringing noise. It war a rectangular box . II picked it up it was my boss. What did I find?

Both Earl and Roy's writing samples illustrated several problems. First there was a lack of ideas in their samples. Their content was superficial and limited to a listing of ideas or a sequence of events. They were still trying to come up with ideas as opposed to other students who were synthesizing, prioritizing and manipulating ideas. In addition, topic information was poor ,and, therefore, ideas were not developed. These factors contributed to the lack of fluency apparent in all of the samples. Although they were not particularly interesting, there was an elementary sense of beginning, middle and end.

For the pre CP assignment, the class was instructed to summarize and critique one of the new sitcoms introduced during the fall season for one of their classmates who had not seen the show. With great enthusiasm, Roy selected The Fresh Prince of Bel Air. He expressed great interest in the show , "... the guy's great, I mean he's poor and living with this rich dude, I think he's a relative, and he raps all the time." Roy wrote the following:

The fresh prince of Bel Air is about a kid who moves into his uncles house with him. Because his mom thinks he'll get more out of life and a better life-style. When he gets their he finds out that his uncle is rich. In the one that I seen he tries to impress a girl and her dad by telling him he is a graduate student from prinston and is in the money. But the girl wants somebody dangerous. So he tells the girl that he is wanted in 7 states for murder. When the girl and her father find out he's not what he said he was they get pretty frustrated. When he told them they were mad and she wasn't aloud to see him again. Then a girl walks by and the prince starts following her.

In a post writing discussion, Roy expressed great pride in the above piece of writing stating, "It's the best thing I've ever written. Look how long it is." Although Roy was more fluent in this piece, he clearly needed to develop a sense of audience, an awareness of purpose related to the task, and adequately supported key points. Earl did not do the assignment.

After examining all these pieces of writing, it became apparent that what both of these students needed was exactly what the blackboard planner had to offer. They needed to develop a feel for audience, decide what their purpose and key points were as they wrote a piece, and then develop topic information relevant to that key purpose. They needed to break away from the limitations of a single paragraph.

Part IV: Implementing Collaborative Planning in the Classroom

Our next task was to introduce collaborative planning to our students. We prepared handouts for reference, discussed all the elements of the blackboard planner and modeled the process. Then we assigned the students the task of writing out a plan for a paper about their favorite sitcom. Because we were teaching the students the process of collaborative planning, we chose to focus on the process of CP rather than a written product and so the students were only to plan, not write the piece. Earl did not prepare a plan because, "I don't watch television. I'm too busy working." Perhaps we could have revised the assignment for Earl if we had known this beforehand.

The following is an excerpt from their first collaborative planning session:

Roy:	CP TAPE
Roy:	My favorite sitcom is Mash. I really like the characters. They're awesome. What makes the show good is the setting. It takes place during the Korean War. It's all about the doctors.
Earl:	Is there anything more you can say about the show, like...
Roy:	Characters are good. I already said that. Um...
Earl:	Why do you think the characters are awesome?
Roy:	'Cause they're funny and dumb. They're

always like, like Night Court playing jokes on people. And...and... one guy on there dresses up like a lady. I don't know.

Earl: Why...why do you like the setting of the show?

Roy: 'Cause it takes place during the Korean War and I like fighting, beat up people. I like war and fighting and killing people

Earl: Is there anything else you like about the show besides fighting and killing and the characters are awesome?

Roy: Well... it's been on for awhile so it must be good. Like the movie too. That's an awesome movie, same thing.

Earl: Do you watch the show every day?

Roy: Not every day 'cause it comes on at 11:30 and I usually don't stay up that late at night, my mom won't let me.

Earl: Why do you think the show is funny? Does it give you ...does it give you some idea of what the Korean War was really like?

Roy: Yeah. It was hard.

Several points are noticeable about this transcript. The first is that two areas of the blackboard planner that these partners focused on were key points and topic information. Roy's key points were that the characters were funny and the setting was good. No mention was made of audience or text conventions. The boys were again focused on topic information. The second point that is interesting to note is the role of the supporter, Earl. Here he acts as a prompter for elaboration drawing out the topic information from Roy that relates to his key points.

In responding to Discovery memos on the session both boys responded that the time limit (20 minutes) was too long. Earl listed the strength of the session as being the ability to record it so they could listen to it later on. Roy thought it helped him to become a better writer, but did not offer any specific reasons. Neither had any suggestions to improve the session.

One of the problems we noted with the Discovery memo was that it asked the students to identify the role they had played during that session. Both boys responded with writer/supporter. This confusion was cleared up and it was determined that Earl had been the supporter since he had not done the assignment. Clarification on the roles was given to avoid this problem in the future.

The second assignment the students were to collaboratively plan for was to pick a character from *The Outsiders* by S.E. Hinton and write to a friend telling him or her who they would like to be and why.

No transcript of this session exists because the boys inadvertently erased their tape. Although Earl planned for this paper he did not have a written piece to turn in.

In their Discovery memos after this session, both boys identified their roles as supporter and thought the shorter time limit was better (We changed the session to only 10 minutes of planning time). Roy also thought it was easier this time around. This time he responded to the strength of the session with a question, "What do you mean that." When asked for suggestions he simply wrote, "can't think." Earl's answers were shorter and less elaborate as well. Although we had allowed plenty of time for the reflection session, it seemed our students were having difficulty reflecting for even five minutes.

Later we realized that these scant responses yielded information about a problem our students were facing. They were unwilling to write any more than was absolutely essential to complete the task. Part of this unwillingness occurred, we think, because we had neglected to model this reflective process for them. They weren't used to evaluating themselves and their experiences and weren't able to do so effectively independently. Another influence was their reluctance to put their feelings into print. They didn't seem to want to take the time or have the vocabulary to articulate what they were thinking. Heretofore, these marginal students hadn't been expected to think about the process and commit it to text.

Since one of the primary problems our students were having was in understanding the relationship of purpose to task, we focused for the next two months on integrating the concepts of the blackboard planner with their writing. We tried several techniques. One was to duplicate students' writing and discuss where they paid attention to audience, key points, topic information, etc. We had them analyze many pieces of writing looking for those elements. Probably an even more effective thing that we did was to give them a transcript of one of their planning sessions, a draft, and a published piece of writing and then have them analyze what happened in the CP session, how that affected the draft, and how discussing the draft affected the published piece of writing. Our tool was the blackboard planner so that we all understood the same concepts.

A second problem students were having was with reflectivity. We spent a great deal of time on the reflection process—why writers reflect, how they could benefit from reflection, then modeled how some people go about reflecting. To help with the reflection process we looked at transcripts, drafts and published pieces and discarded the discovery memo that we had done. We began asking them to listen to their tape, look at the draft of the piece of writing and discuss in a composition book or on a piece of paper how their writing was influenced by the tape, if at all.

We were anxious to see whether or not we would notice any differences on their next assignment. We had studied the theme of revenge in various genres and

assigned them to write a piece on revenge and what revenge meant to them using various references from the literature we had read to support their position.

EARL'S PAPER ON REVENGE

Revenge is defined as when someone tries to get even for an act that was done to him. In alot of families there's fighting going on every day. In the story "A Spark Neglected Burns the House", there is a senseless feud between two families. The feud started over whether a hen laid an egg in a neighbors yard or not. The neighbor seeks revenge because of a mislaid egg. The revenge on the first family goes on and on between the two families. In the end they decided it does not do any good to seek revenge because everybody gets hurt but nobody wins.

Brothers often try to seek revenge because of wrong doings. My brother made me fall down the basement stairs. Then I tried to make him fall down the stairs but it did not work like I had planned because he did not fall down the stairs. Revenge could hurt or even kill someone and it never really ends; its like a never ending cycle.

ROY'S PAPER ON REVENGE

Revenge can hurt the one revenging and also the revenger. My first example is in the story The Outsiders. When the Socs went after Johnny and Ponyboy because they were talking to the Socs girlfriends. So for revenge the Socs went after them in the park and Bob one of the Socs ended up getting killed when Johnny stabbed him. My second example is about the play Romeo and Juliet when Tybalt killed Romeos best friend. When Romeo saw his friend dead he wanted revenge on Tybalt. He ran through the streets of Verona calling out his name; when he found him they started a sword fight in the street. Romeo ended up killing Tybalt. My last example is when my brother Shannon took my Metallica tape and lost it. So for revenge I took his Meatloaf tape and wouldn't give it back till I got mine back. So he started to beat me up. I guess that revenge ain't the right thing to do.

Simply stated we were pleased with the results. We noticed a real improvement. Both pieces included more than several examples. Roy's even had an extended example. They now seemed to be developing an awareness of purpose related to task. You could clearly tell what their purpose was. They stated their key points and developed them with topic information relevant to their purpose. However, text conventions are limited to the paragraph and they have not developed an awareness of audience. Audience still seems to be artificial.

In analyzing Earl's piece we found that he had not clearly stated what point he wanted to make about revenge at the beginning of the piece where we would most expect it, but rather at the end. He had more examples in this piece of writing and also better transition than we'd seen before.

Roy's introduction was stronger. Therefore, his purpose was more evident. He included concrete examples but seemed to fall short of clearly stating the purpose of these examples. It's obvious that he understood his purpose but had missed making his point clear.

Both of these pieces show the progression these inexperienced writers were making. There was a sense of a clearer beginning, development of key points, and an end that their previous pieces lacked. Not only did they show a sense of purpose but also the beginning of both boys' efforts to synthesize topic information and organize it to achieve their purpose.

For the next assignment, we chose to have the students write a letter to the editor concerning their views on censorship. This assignment was prompted by their outrage over the censorship of a heavy metal group that was scheduled to appear in Erie. We found other pieces on censorship supporting both sides of the issue that we gave them to read for background information.

EARL'S PAPER ON CENSORSHIP

Dear Editor,

I think censorship is a stupid idea and it's a bunch of crap. First, music doesn't affect how we act. Just because some stupid person commits suicide while listening to Ozzy Osbourne is no reason to start censoring music. He probably had been planing it out before that. Just because there's a lot of swearing in 2 Live Crew and they talk about women that's still no reason to censor music. If you don't like it, don't listen to it. Secondly, it's a free country. We have freedom of speech according to the first amendment.

What about satanic messages or messages that make people kill themselves? That's not true. As Ozzy Osbourne told Cardinal O'Conner about his sermon, "you are insulting the intelligence of rock fans all over the world."

These are a couple reasons why I think censorship is not a good idea.

ROY'S PAPER ON CENSORSHIP

Dear Editor,

I think censorship is not a good idea. People should be able to listen to what they want to listen to, and not what others want us to do. Just because their is swearing in a tape doesn't mean they should censor it. Because I hear more swearing on the streets then I hear on tapes. All I hear about is censoring music. What about movies and T.V. their is just as much swearing on tapes as in music and T.V. if not less. Ever since Rap music came out they've been trying to get rid of it. I hate that because I'm a rap fan, I listen to it all the time. If you don't like to listen to that kind of music don't listen to it.

It seemed to us that Earl had taken another step in the right direction. His key point that he wants to make was very clear. He was beginning to get a writer's voice

that we'd not seen before. He realized that when he gave a reason, he needed to back it up with support. He built his argument by giving two reasons, although neither was well developed. In this piece he used more emotional appeal. Another interesting point is that he was starting to organize his work and break out of a simple paragraph which indicated he was seeing a division in the presentation of material. It seemed that Earl was really starting to make some progress. Although Earl's attitude survey may not have indicated his acceptance of collaborative planning, it was evident that collaborative planning was impacting his writing.

We were disappointed with Roy's piece. He clearly states his key point but when he goes to develop it, his writing gets extremely confused. This was due, in part, to words being omitted.

As far as audience, this piece would have been set up and the argument different if he really had a sense of audience in this piece. It doesn't seem to ever have been a consideration for Roy whereas Earl's writing about freedom of speech shows he's realizing his audience will be people who read the newspaper and as such, will be interested in such issues.

In a post writing conference Earl shared that he was really pleased with this piece of writing, that he really got his point across very clearly, "...censorship is a stupid idea." He felt he really proved that in his writing. He also told us he didn't have to work and was able to take some time with this piece because he was off for two weeks.

On the other hand, Roy did not have as much time to think this piece through as he normally would have. When he looked back at it, his response was to try to explain to us what he meant. At that point he realized how unclear his writing was when he had to say, " What I really meant to say was..." He was not pleased with his work. In addition, this was a subject that he was very emotionally attached to. He was really into rap music and was getting harassed about it. His writing read an awful lot like the replay of an argument he frequently had at home. As he told us, "We're always fighting about my listening to rap music and how my dad is going to take all my rap tapes and throw them out. I'm getting real sick of listening to him." It could be that he didn't want to rehash old arguments.

One of the last writing assignments we had the students do came after they had read *The Odyssey*. We asked them to write a piece about their hero developed with examples.

EARL'S HERO PAPER

My Mom

My mom is my hero. She has a lot of patience because she puts up with all of us kids and doesn't yell much. She buys us stuff when we need it. Most of all, she listens to us

ROY'S HERO PAPER

Mike Quinn

This story is about my main man MIKE QUINN. And how he inspired me to be better. My first example is responsibility - both of us had to look after the house while our parents were at work. My second example is that we both had about the same childhood. Both his and my parents worked to support the family. For instance when I was two, my parents finally could afford a real nice house. Mike's parents started out the same way but he had it harder because of living in the city.

Our third thing we have in common is that when we were little we both got the #!%* beat out of us by neighbor hood bullies. That's one reason why we started lifting weights. The second reason he started lifting is because he wanted to be like his friends, so did I.

My next reason is the fact we both had a severe loss in our family. When he started weight training he lost his best friend due to cancer. But in my case I lost my very close great grandmother. But then we both did something we should not have done. We both kept the pain in, instead of releasing it. Our way of getting the pain out was to lift. This, in a sense, made us stronger. Now Mike is a pro but I just started and plan on making it to the big league. Our final reason is that if we didn't lift we would probably be a couple of couch potatoes.

So like what Mike says, "Walk the Walk, Don't Talk the Talk." MIKE QUINN is my idol and someone like me.

The day after Roy submitted the above essay, he asked for comments about his Mike Quinn paper. Turning the question around we asked him what he thought about it. This is an excerpt from that conversation.

T:	What do you think about your Mike Quinn essay?
Roy:	It's the best thing I've ever written. I mean look how long it is. I worked on it a lot for two days.
T:	What do you want the reader to feel after he reads this?
Roy:	I want him to understand why I admire Mike Quinn and I think I really do that. We are a lot alike... I mean we are. I even wrote more than one paragraph. I used a quote. I've never used a quote before. And I typed it on my brother's very expensive typewriter. That took me a couple of hours.
T:	Have your feelings about writing changed at all?

Roy: This is the first time that I feel I know what I'm doing. I guess I feel more comfortable. It's more work. I'm spending more time on my work. When I see Earl's short paragraphs up there, that's what I used to do.

T: Speaking of Earl [his CP partner], how did he help you with this essay during your CP session?

Roy: I explained what I was going to do. I had a good plan because I had so many examples.

T: Did his questions or responses help you rethink this essay?

Roy: No. I mean he asked things like who this is for and I told him the class. He said I had good examples. You helped me more.

T: How did I help you?

Roy: You got me thinking about how I set it up. I changed it from one long paragraph to five. I think the last two are too short but they seem like they should be separate. The couch potato thing was to add interest. Everyone knows what a couch potato is. Dan (another student in the 9th grade but not in this class) helped me set up the quote. We argued over the first two sentences. He said you can't begin a sentence with AND and I told him I like the way it sounded. I don't know what's wrong with Earl.

T: Why?

Roy: Look at his. He lists three things his mom does for him and he doesn't explain them at all. He doesn't do justice to his mom. Now Tammie's is real good and I like .....

This transcript provided one of the most revealing insights about Roy thus far. It truly made thinking visible. His remarks concerned all areas of the blackboard planner. Lack of topic information was not a problem for Roy in this piece. In fact, Roy pointed out his fluency as an indicator of the quality of his work. Roy's grasp of the concept of purpose was apparent in his work as well as his comments about Earl's paper, "He lists three things his mom does for him and he doesn't explain them at all. He doesn't do justice to his mom." Roy had definitely become more aware of his audience. He chose to "add the couch potato thing to add interest...for 9th graders." He was less focused on topic information and saw collaboration as a way to help him "set up" his writing. This increased attention to text convention was also evident in his comments about "using a quote, setting up a quote," even "typing" the paper.

There was no doubt that Roy's confidence in his abilities as a writer had changed. For him this experience may have changed him from an underachiever. He now saw himself as capable of some measure of success. As his confidence had grown so had his willingness to expend more effort on his work. Ultimately, his work had improved and so had his grades.

The last writing assignment of Earl's and Roy's that we examined offers more evidence of the growth of Roy as a writer. For this assignment students were to write a narrative to share with their classmates about some principle or motto by which they lived. Earl's and Roy's examples follow.

EARL'S NARRATIVE

It was a summer afternoon and it had been raining all afternoon. My mom told me and my brother not to ride our bikes in the mud. We rode up and down the street. I challenged my brother John to jump the curb by the corner. He did and when he did, he lost his balance and the bike and him turned over in the air. He landed in a hole of mud. The bike was okay but John was covered from head to toe with mud. My mom heard the noise and ran outside and was she ever mad when she saw John. We hosed John off but I didn't get in any trouble. Only John was stupid enough to do that.

ROY'S NARRATIVE

Kumite

The humid night seemed to smother me as I trained for the Kumite next week. Suddenly I heard a noise behind. I quickly pivoted to see what it was. A figure approached me from the foggy darkness of night. As the figure got closer and closer, I finally realized who it was. It was my old karate teacher, JOHN CLOAD VAN DAMNE.

It had been at least 10 years since I saw him last. He wondered what I was doing. I told him I was training for the KUMITE. He said he had some good news and some bad news. The good news was that he was in the KUMITE too. The bad news was who I would be fighting against. My challenger would be the one who killed my father in a KUMITE 6 years ago. I had been waiting for this day for so long. A couple days later John and I started training together. We started out with easy stuff first like front leg jabs and crunches and got to the harder stuff as we went along. That night when it was cooling off and the sun was setting, we started talking. I told him, "I'm getting scared. What if he kills me too?" John said, "He won't. You are training with the best." The next morning we started training real early so we could get more time in. The first thing we did was run a couple of miles for a warm up. Then we started stretching for more flexibility. Next we put on the protection pads and started sparring. He told me he could see a big difference in the way I fought. I was getting a lot better and, he felt sure that I could win this fight. His words encouraged me a lot. When we were done for the day, we ran a couple more miles for a cool down. I was really starting to build confidence in myself. Three more days to the

KUMITE and I was ready. I was in the best shape of my life.

When we got off the plane in Seoul, Korea, we were greeted by the people of Korea. We made our way to the arena where the KUMITE was being held. When we arrived at the arena, we met everyone and found our rooms. It was about 11:30 AM and I was starting to get hyped up. The KUMITE started at noon. John and I put on our karate outfits and started taping our hands. At 12:00 noon John's fight was ready to start. He got up on the mat and then the Korean kickboxing champion walked out on the mat. They stared each other down to try to frighten each other. The referee said "Go" and it was underway. The Korean did the first move and John blocked it and kicked him in the head. The Korean was wounded and bleeding. John was hyped up. The Korean's vision went and John won when he broke his knee.

It was my time to fight. When the big Korean walked onto the mat, my heart started pounding faster and faster, and my knees were banging together. I told myself to calm down. When I walked out on the mat, I had a flashback of when my Dad was killed. The Korean broke his knee, then did a roundhouse to the back of his neck. Next thing I knew my dad was lying dead on the mat. As I came out of the flashback, I was ready to fight.

My blood was flowing fast and hot. When the bell rang, I knew it was all my fight. I was on a warpath and I would not stop. The Korean came at me; I blocked it and punched him in the back. I stunned him badly. He got up and was wobbly. Each round was the same. Finally going like this. It was the last round and I knew I had him where I wanted him, in the palm of my hand. John kept cheering me on. With 3 minutes left, I knew I was winning. I had another flashback. I could see my dad's face as he was killed. In my vision, I saw the big Korean come up to me and say, "You mess with the best you die like the rest."

Now there was only one minute left. The big Korean was just standing there so I took the chance and broke his knee. 20..19..18..17..16..15.. I was ready to kill him but then I heard John say, "Two wrongs don't make a right." By the time the buzzer went off, the Korean had fallen to the mat. I had a weird feeling in my stomach. I guess I did the right thing after all. John and I ended up taking the Karate Cup back to the States. Right when we were about to leave, the Korean I fought came up to me and said, "I am very sorry for what i did, and I want to know if you would accept my apology."

I said, "I'll forgive you." It was right what John said. Two wrongs don't make a right.

It was clear to us from this piece of writing that Roy's writing had developed. He had met several of the goals we had originally set for him. He had developed a feel for his audience and included topic information that would appeal to them. He had decided what his purpose was and used key points to develop his idea. Obviously, he was no longer limited to the single paragraph mode, but developed paragraphs according to his need at the time. Given Roy's attitude and profile, one might anticipate this progress. However, what we found surprising was that Earl seemed to have progressed also. Compared to his earlier samples the progress was minimal, but considering his profile and attitude this progress was noteworthy.

Part V: Discussion

Since we focused our Making Thinking Visible study on the students traditionally labeled by their peers, parents, teachers and even themselves as unsuccessful, this issue of what constitutes success was very important to us. We found that our attempts to delineate the factors necessary for success resulted in the following definition. Success is the continual process of setting, evaluating and achieving goals. To be successful is to achieve an objective, but to be a success is to always have another objective in mind after you achieved the last one.

Was collaborative planning successful for our students? We believe it was. First of all, we wanted our students to improve their problem solving skills. Marginal students frequently are challenged with no more than basic comprehension type questions. Inherent in the collaborative planning process is the sharpening of problem solving skills Because collaborative planning afforded numerous opportunities to discuss problems and examine alternatives in planning, to analyze, synthesize and evaluate information, and to create new ideas, our students became better problem solvers. It took them a long time through an often painful process to reach this objective, and not everyone at every time did. But it occurred with more frequency than perhaps we even anticipated.

Secondly, this initial experience with collaborative planning illustrated for us the intricate complexities in language learning through social interaction. Our students were accustomed to traditional classroom participation structures in which the teacher initiated and sustained most of the activity in the classroom. Through collaborative planning we witnessed slow, gradual changes in the culture of the classroom. These changes emerged through lessons designed to accommodate higher levels of discourse made available to students through the use of collaborative planning labels that students used to call up the same processes in their own thinking. One important result of such discourse in classrooms is the way in which students can become empowered and assume a voice. The visual metaphor of the blackboard planner was a great aid. Our students now had a vocabulary through which they could communicate to their peers and us in a way that was meaningful for them as writers and supporters. These labels not only empowered our students, but provided a clear focus for both the stu-

dents and ourselves in our shared discussions about writing.

Third, students' writing progressed, but that may have been the case whether we had used collaborative planning or not. However, our students understanding of the components of the writing and planning process also improved as a direct result of collaborative planning. Through the use of modeling, transcripts, and discussion our students came to an understanding of the interrelationship of task, purpose, key points, audience, topic information and text convention.

Finally, our students became better writers because we became better teachers of writing. For us, collaborative planning provided the time to observe how students were learning language processing skills. Their tapes and transcripts made their thinking visible to us and showed us where misunderstandings were occurring and where problems had arisen. In addition, collaborative planning helped us to know what to look for and what questions to ask. We learned about our students, we learned about ourselves, we learned about learning. Collaborative planning led us to shift our emphasis from strategy instruction to creating a classroom culture that would support and sustain meaningful, appropriate encounters with literacy. Our classroom became a community of inquiry.

In the atypical classroom collaborative planning allowed students who had been in the recesses of the mosaic a chance to dominate. For some it was their one moment of glory when someone read their piece and said, "Boy, that was really good." What we have learned is only a hesitant first step in the ever challenging process of instructing our students to achieve literacy goals.

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Profiles in Collaborative Planning: An Inquiry into the Attitudes of Two Student Writers

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Introduction

This inquiry into the use of collaborative planning was inspired by the seemingly simple question, "How can we best teach students to write?" This question has perplexed educators for hundreds of years, and I have found that the issue is more complex than I had ever imagined. The production of writing lies in a tangled web of cognitive powers and attitudes far exceeding our simple metaphors to describe it, and the teaching of writing is, as a result, a monstrous challenge.

Understanding the process of writing, and ultimately how to teach writing, lies in the connection between the brain and the tapestry it produces on paper. Descriptive inquiry of the writing process has the potential of fostering understanding: knowledge gleaned from observations often can be generalized to the population at large. If we can describe a kinetic event such as writing and mark some of its boundaries, we can move a great deal closer to categorizing its components and developing classroom strategies that foster growth in writing. It is toward this end that The Making Thinking Visible Project (1990) has spawned a new effort to join the various pieces of what we know about writing and thinking, to grapple with the issues involved in writing, and to create protocols for the teaching of writing that mimic the mind's actions.

This inquiry addresses some important questions about learning how we write and subsequently how to teach writing that I have had over the years. For one, there is the issue of students' attitudes toward writing: what do students bring to writing by way of positive or negative attitudes that influence their writing and their receptiveness to a new teaching tool such as collaborative planning, and are there methods of teaching writing that foster positive attitudes toward writing? Since I had already used collaborative planning with some students in previous class situations, I wanted to try to use collaborative planning almost exclusively and to look at some of the classroom interactions that foster the positive and negative attitudes toward writing. I thought that the best way of doing this was to isolate a few students for a close look. I used the Writing Attitude Survey developed at Carnegie Mellon University to identify students whom I could examine in more detail in their use of collaborative planning.

Using The Writing Attitude Survey to Identify Students for Study

It is well known that many people fear writing. When asked to write, some students often choose to fail rather than to expose themselves in written form. A pioneer in the area of writing apprehension is Daly (1977), who found significant differences between the performance of high apprehensives and low apprehensives on a variety of measures of writing aptitude. He also found significant differences in message quality for high and low apprehensives. What we may theorize from this information is that writers who fear writing avoid writing and thus do not develop the necessary strategies for writing; conversely, we might infer that writers fear writing because they don't know strategies to overcome their fear to get started. Daly further reports that high

apprehensives report poor performance in the past and expect poor performance in the future. It may be too simplistic to think of writing apprehension as the cause of this poor performance. A fundamental question associated with writing apprehension is, "Do we look at apprehension as a cause or an effect?" Rose (1981) suggests that writers may have difficulty because of cognitive limitations and writing problems such as rigid composing rules. Research in apprehension is unclear at best. Students interest in writing falls off in the upper elementary schools when detailed criticism of writing typically begins, although there is no clear cause of the problem. M.O. Thompson (1979) claims that we need to decrease the mystery surrounding writing, one of which is the connection between thinking and writing Perhaps the best way is to teach students ways of managing the process is to make it less threatening; and collaborative planning offers a way to see the writing process that students could perceive as non threatening. Collaborative planning is a way to help writers to use planning, at various stages in the writing process, and to explore and develop their own plans for writing. Loosely structured, it involves a writer (planner) and a supporter. The writer discusses his paper with the supporter. He explains what his intentions are in writing and how he will achieve his purpose. Theoretically, then, by teaching students collaborative planning, where they see the writing problem in operation and are able to visualize the components, they should be less apprehensive and produce better writing; thus their attitudes toward writing should become more positive. It is with this in mind that I tried to find out if collaborative planning assuages students' fears of writing and to get a closer look at the variables in the classroom that come to bear on the writing process and the acceptance or rejection of a new technique.

How the Inquiry Began

This inquiry began in September of 1990 and concluded in January of 1991, a period of time equal to the length of a semester course. The students whom I selected were 20 students in a course called Basic Composition at North Hills High School. While students are required to take a composition course, they may choose between the advanced and basic courses. Basic Composition typically attracts students who have reasonably good writing skills to students who dislike writing and who have a negative attitude toward writing. Since a course in writing is required from all students, Basic Composition is frequently the "catch all" for students who are fulfilling their composition requirement.

To begin, I wanted to find out what their attitudes toward writing were at the beginning of the course and how they planned. Presumably, they had some knowledge of the writing process. First, I administered the Writing Attitude Survey (Appendix B, Page 50) to all students and the "How I Write Essay" (Appendix C, Page 51). The Writing Attitude Survey gave me a bench mark for attitude and the "How I Write" essay [free response essay that ask students to describe their writing strategies and feelings toward writing] gave me a base line of their attitudes and what the perceptions for the group were toward writing. (See Appendix A, Page 49) For their first writing assignment, I gave the students an assignment and asked them to "work together in pairs" to see how they planned together. This was done prior to any instruction in writing or collaborative planning. Again, I wanted to get a base line for how they worked together and the kinds of knowledge the students had about planning an essay. Following this unstructured planning, I asked students to volunteer to be taped during planning sessions throughout the semester, thus giving me a random sample of students from which to glean data on planning behaviors. I taped these sessions and transcribed them for three pairs of students. Next, a teaching intern from the University of Pittsburgh, who had been instructed in collaborative planning at the university, taught collaborative planning to the class. From this point she became the primary teacher in the class, and I became the observer. Following instruction in collaborative planning, students were given an assignment and asked to write a rough draft. I collected rough drafts and final drafts. I wanted to see if their revisions were like or unlike the final product. Following the CP session, the students were to meet and help each other revise their essays. During the planning sessions, the teaching intern stayed out of the actual planning; on some occasions, she modeled collaborative planning with students. Following this session, collaborative planning became the primary mode of planning in the class; the students used collaborative planning for all writing assignments. Students generally spent one week on a writing assignment, so there were approximately 12 occasions when the students were able to use collaborative planning. Typically, the teacher gave the students an assignment, students were taught a method of development, and the students worked in pairs to collaboratively plan their essays. During the course of the semester, students engaged in a variety of methods both in models of writing and also in cooperative learning. They were also given the opportunity to plan using Planner's Options, a collaborative planning tool developed by Tom Hajduk at Carnegie Mellon University.

The emphasis throughout the course was the collaboration of student with student, although students also had the opportunity to work with the instructor. At times, the students took notes on each others' planning, and the instructor talked about the importance of working together in planning papers.

Not all student planning sessions were taped and transcribed; there were four sessions over the course of the semester that were: one unstructured at the beginning of the course, one after the first sessions of collaborative planning, one at about the middle of the course, and one at the end. As is often the case, not all information is available for all pairs of students due to student absenteeism. I felt that these intervals would be able to show the progress of the students, if any. At the end of the course, I again asked the students to take the Writing Attitude Survey and again to write a paragraph on "How I Write."

Selecting Students for Study

This paper involves the analysis of the pre and post scores of the writing attitude survey and builds profiles of two students' writing protocols in collaborative planning. The primary measure of students' attitudes toward writing was the Writing Attitude Survey developed by members of the Making Thinking Visible project at Carnegie Mellon University. Students took the survey at the beginning and end of the course. (A copy of the survey is listed in Appendix B)

By looking at pre and post scores on the total items as well as on selected items, I was able to get information on the students' general attitude toward writing, their attitudes toward collaborative planning, their attitudes toward planning in general, their attitudes toward use of strategies, their attitudes toward the role that planning played in their writing, and their attitudes toward the use of rhetorical devices.

I hoped that over the course of the semester, after collaboratively planning together on all assignments, that there would be a measurable increase in their attitudes toward collaborative planning, but a statistical analysis of the results showed that there is no statistical difference in the attitudes of the group toward writing after 16 weeks of instruction when the primary method of working with students on writing was collaborative planning. The average change in attitude for the entire class was slightly positive (+1.650) although not statistically significant. However, while there was no change in the mean average in attitude, I was intrigued by the range of attitudinal changes in the class. The most significant gain from one students was +15.00 and the greatest loss for a student was -13.00. Administering the attitude survey gave me a means to identify certain students for closer study since the range appeared to be so large. The overall data revealed that little change was taking place, but by looking at individual student's scores, I was able to identify a few students where significant changes took place. The Writing Attitude Survey proved to be a good means for isolating a few students, and to take a closer look at the dynamics of the classroom environment over the course of 16 weeks.

The students for these case studies were selected on the basis of the degree of positive or negative changes from the first to last attitude survey. The two students whose case studies appear here were selected from the three pairs of students who volunteered to have their planning sessions taped during the course of the semester. Kim was the student who changed most positively and Dan was the students who changed most negatively. An examination of some of their writing protocols follows.

The Case Studies: Dan

Dan is one of the students whose attitude toward writing did not improve; if anything, his attitude became less positive. While a score on the writing attitude survey of 87 (Total possible is 120) at the beginning cannot be considered good, it, nevertheless, cannot be considered negative. Yet during the course of the semester, with instruction in writing and emphasis on collaborative planning strategies, his attitude toward writing became less positive (81).

Dan is an interesting study because he appeared to be a rather rigid personality. He became visibly frustrated at times which I perceived as his inability to adapt to new situations. One might say that he had a "short fuse"; he became angry easily and his frustration level was low. I could see him become angry when his ideas did not work out, and he became frustrated.

One day I saw him working at the computer terminal. He was unable to program the machine so that he could work on the computer but tried various procedures on a random basis to get the computer to respond. He had worked for most of the class period when I asked him how he was doing. "Do we have to type this one the computer?" he asked.

"Yes," I responded.

"Well then, I 'm not going to write it." I offered to help him, and he reluctantly accepted.

Dan was overt in his attitudes toward collaborative planning. He appeared not to appreciate the help and advice from his peers although he was willing to accept my help. He accepted advice from the teacher, whom he perceived as the person who controlled his grade. He seemed to be more at ease talking to me as teacher and observer about his writing than he was with his collaborative planning partner.

When Dan was asked how he writes, Dan says that "I write in many different ways. If I'm mad I write faster, and have more mistakes. If I am in a good mood, I can think of better ideas." At the beginning of the course, he had a vague notion of writing and never defined it. What we know is that when he writes about his "own ideas," the writing is easier and more enjoyable. Attitude affects his writing; he perceives himself as doing well even when he doesn't like the writing he

is doing. When given the freewriting assignment, he wrote to fill the required time; the assignment stipulated that he write for 15 minutes on any subject, and he actually timed himself so that he wrote for 15 minutes; when the alarm sounded at the end of the time limit, he quit writing.

Dan says he "writes in many different ways." Dan writes "faster" when he is "mad." He likes writing when he writes about subjects he likes but doesn't enjoy writing about something he doesn't like. Whether he is purposely vague or not, Dan has little if anything to say about the writing process." I can work when there's noise too, although, I prefer quiet. Writing an essay about "The Merchant of Venice" and knowing nothing about it was a bad feeling in connection with my writing. Attitude toward a writing project affects my felling." {sic} The gimmick I use to start, finish, keep going is to turn my hat backwards. I suppose it's psychological to give me more confidence. I would write a conclusion but I forgot!" There is evidence here to suggest that Dan knows what to do yet does not always put into practice what he knows that he should, at least initially in the course. It is a curious paradox in Dan that he knows what to do but only does enough to get by.

Dan's initial free writing is a stringing together of events and situations without integration of ideas. He moves from one event to another; a repetition of sentences-- primer style. He uses simple or compound sentences. There are a few sentences that are complex, but they are normally constructed by adjective clauses or noun clauses. Transitions are customarily made with "then" and "so." In all, his style is immature. I have no preliminary planning session with Dan. He did not agree to become a case study until after the first week of school and he was assured that he would be given special consideration for being part of this study. Dan is a rather private person, somewhat ritualistic in the performance of tasks, and he doesn't think of alternative ways of accomplishing a task. In his first planning session after instruction in collaborative planning, his comments demonstrate not only an attitude that shows a disdain for his partner, an attitude that becomes increasingly negative, but also a knowledge of what is to be done, even though he chooses not to do it.

His partner (Lou) starts,

Lou:	"Your yellow chrome and silver machine."
Dan:	Well, if you think about it. I just turned sixteen this year so what could it possibly be?
Lou:	I guess your bike right?
Dan.	Correct. You are correct. Yes, I did bail out if you read the story right. How could I stop I didn't have any brakes. If you read the story you can interpret it, you didn't interpret it . It's one of them thinking stories. Now an acknowledgment; tell me how awesome it was.

Dan goes through the motions of collaborative planning in his initial session. He seems to have internalized part of what the teacher's expectations for collaborative planning were: ask questions and then acknowledge the writer at the end. However, he feels compelled to tell his partner how to do it. In essence, he goes through the motions without grasping the impact of what should happen in the planning session; the collaborative planning sessions demonstrates a knowledge of collaborative planning but it does little if anything to expand Dan's thinking on the subject. There seems to be more in operation here than collaborative planning. Clearly, Dan is not ready to take Lou's advice. Could he have already decided that Lou's advice is of no value and that he is wasting his time with Lou? This certainly seems likely.

Dan's final collaborative planning session presents the same kind of dominance of Dan over Lou. Dan begins the session by telling Lou what the paper was about, the main point, the purpose of persuasion and the overall construction and point by point solutions to the problem. He leads Lou to ask the questions, "OK, what are the good points of your paper?" He reveals as much as is necessary for getting the job done.

In his last collaborative planning session:

Dan:	Title of my paper is, uhh, students should be allowed to go out and eat for lunch and, uhh, I'm gonna start it off as a bunch of questions, as if it was a petition to uhh, persuade and get them involved into my paper. An then I will talk and points, the good points and the bad points of this paper and then I would present possible solutions to this paper.
Lou:	OK, what are the good points on your paper?
Dan:	Well, see some students don't like to eat what they like to call school food, and it's resulting in malnutrition, and it's pretty expensive for the junk food there. You know, and they have cars, uhh, they could go out to MacDonald's or something.
Lou:	Umm, you think you really have a chance of this ever coming true?
Dan:	Well, there are many people in this pressure group called "Students for Lunch" and, uhh, I don't know,t here's been, uhh, demonstrations, advertisements for this. They're doing everything to try to get this to be a law or force the school lunch; there are bad points though, cause anyone could just go out to lunch and just not come back to school, in their car, and I can see where that would be a problem. But, there can be compromises.

Lou: I was thinking uhh, you could just shut down the school lunches altogether and open up some sort of food court, like in Ross Park Mall, inside a school. Would that be an idea? Maybe you could use that in your paper or something.

Dan: That's true. I don't know, I don't think the school makes any money off them lunches, or maybe they do, I don't know. But schools aren't supposed to make a profit, they're just here to teach kids so, I don't know. I guess it would save 'em money.

Lou: Yeah.

Dan: Well, it's been fun, Lou.

Lou's idea in the last session is a rather good one, a food court in the school; it opens other areas of thinking that are otherwise lost in Dan's paper. However, Dan deals with the profit issue and ignores the creative part of the Lou's idea, perhaps because he has his own agenda and he has distanced himself from the topic and the writing. And Lou doesn't have the strength of his convictions to pull the idea together for Dan and thus the idea is lost.

In Dan's written essay, he does indeed begin with questions, "Would one like to have the choice of what one likes to eat and drink? Would one like to eat at a peaceful environment? If one said yes to both answers one would see that students are not allowed to do this." The final draft of the essay addresses issues that he already has in mind -- junk food, restrictions on the food service by the school board. Essentially, the organization of the ideas that Dan has in the draft are not furthered through his discussion with his supporter. It appears that Dan is the controlling force in the dialogues, and he has already made up his mind what he will write about, a rather inflexible attitude.

Dan seems to have come to the writing task with an opinion that the teacher was in charge and could not accept the notion of a student collaborator. When I took the role of collaborative planner with Dan, his attitude was more positive and he accomplished a great deal. By no means was Dan a fool or a slacker. Dan did as much as was necessary to get by. He learned the system. He could not learn a system of collaborative planning in a real sense because he and his partner were at different stages of readiness to the task. Dan has the meta-awareness of process but does not have the emotional ties to the process to make it work in a meaningful sense.

It is not fair to talk of Dan without saying something about his partner, Lou. Lou had difficulty in understanding the process. He was laid-back and just did what was required. (Perhaps we need to change student pairs so that the brighter students provide help to the other students but are also paired with students who could challenge them. Perhaps more diagnostic teaching and the arrangements of students into mixed group would facilitate the process) Lou never seemed to reach an understanding of purpose in writing, audience, and the relationship of text conventions to the writing. His concerns typically seemed to be on a cursory level: understanding the content of the story and checking punctuation errors. I believe that, had Dan faced a challenge by a student who was knowledgeable about writing, Dan's attitude would have become positive rather than negative.

Case Studies: Kim

Kim is one of the students in the class whose attitude toward writing changed and became much more positive. She began with a score of 82 and increased to a score of 96, a positive change of 14. One may have been able to predict this change through her behaviors: increase in class participation, spending free time in the morning in the computer laboratory, cooperation in class, and participation (class editor) of the class magazine.

In her initial responses to the "How I Write" essay, Kim says that she found her past writing assignments to be difficult primarily because she was not permitted much "freedom in her writing." She says that did not have much trouble in finding an idea to write about, but frequently got bogged down with the rewriting. According to Kim, "I like to take most of my writing serious, because I usually base it on a real person or story."

In her unstructured collaborative planning session, Kim first asked her partner, "Go ahead and tell me what you thought of it." She comments that her writing is more descriptive and "When you get more descriptive, you get more personal." Together they end their discussion by talking about words and dictionary definitions, expanding on sentences, using "big words," and end by talking about combining sentences. The focus of the initial planning session was on editing the writing rather than on planning considerations such as key points, audience, and purpose.

One of Kim's more interesting writings was "Burning Dreams," a story that took place when she was seven. It is interesting to look at Kim's notes when the teacher asked the students to divide into groups of three, a planner , a collaborator, and an observer. Each of the three were to take notes on what they noticed in the collaborative planning session. Kim's notes are extensive. During collaborative planning she takes the following notes:

What your story about
Why this topic
Use you imagination
What happens in story
Does the main person teach a lesson
Will kids believe the story
When does it take place

Keep topic in you range group (kids)
Make story interesting
Have a moral to the story
Have the story to good listening age
Keep the audience interested
Moral is to show a good point
Keep story moving in time
No once upon a time...Stories
Make story happy so the little kids like it
Moral: there are good people in the world

In this session, Kim addresses many important issues: her purpose, her audience, and text conventions. It is not, as had been the case with Dan, a cursory discussion of the editing of the story. It should be noted that Kim's notes are more extensive than her partners and also much more extensive than the observer. The observer writes, " boldy, main character, lesson, treat people as you want to be treated. Setting: home and school." The other person's notes are less extensive than Kim's: " find topic; get moral, get characters in story, get main people in story in good age group, find some one you look up to, find a good moral , people have special haven hidden, keep the story interesting." Kim seems to have absorbed much of what collaborative planning is about in a few lessons and buys into it; she appears to be conscious of the fundamental issues of collaborative planning and reflects upon her role as writer.

In the next recorded collaborative planning, Kim has the assignment to write a story with a moral. Kim writes a story that involves a rabbit. When her collaborative planning partner asks why she is writing about a bunny rabbit, Kim replies, "Because it is for children and they can relate to them." In the course of the conversation, they address the idea of believability, what we might call audience appropriateness.

In the final collaborative planning effort, Kim tries to address the issue in a problem solution paper of the Whittle Network in use at the high school. Initially, her supporter gets involved in the issue of Kim's approach to the problem of getting rid of the network. The supporter sidetracks the issue and tells her that not all of the homerooms have the network. Her partners throughout the session sidetracks the issue and becomes rather negative throughout the session. By the end of the session, there is no focus to the planning session. The partner suggests many other issues. She pursues other problems rather than to deal with the issue of how to deal with the immediate problem of writing about Kim's chosen subject. Despite little help from her partner, Kim manages to write the paper, and, as it turns out, she writes about her original idea.

I was able to interview Kim after the course was over, and Kim told me that the thing she remembered most about the course was the collaboration on rough drafts and the work on the computer. She enjoyed working on the computer and being able to type and think and go back to delete if she didn't like something that she had written. As to the reaction of the students on her paper, Kim liked their reactions. She liked getting their opinions because they were more honest than the teacher's, who only gives opinions "so far." Teacher tend to say, "This is your project, why don't you do something about it."

The lack of support on the part of Kim's partner [Sue] ("I don't think that there is a good topic to write about" and "If you really want to write about this, go ahead.") certainly must be addressed. Sue exercises a bit of control of the planning session; she tends to usurp this interview and Kim acquiesces, but Kim goes on to write about her original idea. Despite the lack of help by her supporter, Kim goes on to produce reasonably good pieces of writing, become co-editor of the class magazine, and works diligently in the morning on her writing assignments. Kim seems to accept the weakness of her partner and responds positively to different voices in the classroom and ultimately creates a network for herself to accomplish her goals.

Conclusions

My experiences over the semester with these students in the Basic Composition class at North Hills High School have lead me to believe that collaborative planning is a fine option for students in the writing classroom and a viable means for encouraging students to become involved in the writing process. Through collaborative planning, many students expanded their ideas and developed a better understanding of the conventions of writing. However, a test of the attitudes of this group of students before and after collaborative planning showed that there was no significant difference in the students' overall attitudes toward writing when collaborative planning was used as the primary means of instruction in composition in the classroom. While on the surface this might seem unimportant, it is important to look at the dynamics of what went on in the planning sessions and the dynamics of the classroom for a better understanding of the writing process and how two students use collaborative planning.

Collaborative planning stipulates a shared experience on the part of writer and collaborator. The problem arises when we start to define the nature of this shared experience and the attitudes of acceptance necessary to utilize the process. Some writers view writing as a private experience. It appears that there is an inability for some writers to detach themselves emotionally from the process and product. Others are more inclined to share their experiences; to them writing is much less private. These writers discuss openly and write for audiences. It becomes evident that the classroom is a place of dynamic actions and interactions, and students as well as teachers comes to the classroom with a complex set of attitudes not only

about writing but also about the process of learning. In the case studies cited here, both students had weak supporters, yet each student responded differently to the supporter and collaborative planning. One student, Dan, because of the personality and attitude that he brought to the class, shies away from sharing his writing with his supporter and goes through the motions of adhering to a process because he is expected to do so. His responses are mechanical and ritualistic. While he has learned the collaborative planning process on an intellectual level, he has not internalized the attitude of receptiveness that is an integral part of the process, and his attitudes toward sharing his writing have not changed as a result of his experiences with collaborative planning. If anything, his experiences have increased his animosity toward sharing experiences and he tends to view it as a violation of his personal thoughts. He seems to negotiate which experience is worthwhile. If there is something of value to be gained, he is willing to give up something in return; if there is nothing to be gained, it is not necessary to give up an of the self. His attitudes present interesting dynamics in the planning experience: he tends to dominate the supporter through intimidation. His mind appears to be made up on the quality of the advice and help that the supporter will bring to the collaborative planning effort. As a result, he does not benefit from the experience.

Kim, like Dan, has a poor supporter who is also a disruptive supporter who is negative and tends to derail the collaborative writing experience for Kim. Yet, despite this Kim's attitude improves and the writing experience for Kim grows as a result. Kim is able to produce good pieces of writing despite the interference of her partner. It appears that Kim internalizes not only the process but also the attitude of receptiveness to grow, not only in her writing, but also in her attitude toward writing, the class, and the teacher. She develops a network for creating ideas and managing the writing process.

The primary difference in the two case studies is that the Dan fails to profit from the collaborative planning experience because he prefers to take almost total responsibility for his own writing. For Dan, writing is a private rather than shared experience. Dan ventures little and profits little through the experience. Kim, on the other hand, took responsibility for writing well and saw collaboration as a method of achieving success. She gleaned whatever information that she could from her supporter but enlarged the support system to encompass other students in the class as well as the teacher. Ultimately, Kim becomes stronger in her ability to cooperate, more adept at writing, and her attitude increases in a positive way.

These case studies seem to demonstrate a case for taking responsibility for learning to write, and a case for understanding the dynamics of the writing process coupled with understanding classroom dynamics. We can look at responsibility in writing in two ways: writing with only the self in mind or writing with an audience in mind. The point of view that one takes toward this responsibility, which seems to be negotiated among a number of factors, seems to make a difference in the way one approaches the writing task. When we perceive writing as private and personal we tend to wrap ourselves up in the personal and emotional expressions of the process; when we perceive the responsibility for writing well for particular audiences, we tend to unfurl our ideas and emotions and reach out to others for help and support for communicating for a particular purpose and for a particular audience.

Attitude may be a function of the amount of responsibility that one exercises on his own work. Those who take responsibility also become more positive in attitude; those who fail to take responsibility become more negative in attitude. There are many "variables" in operations in the writing classroom. There are issues such as success in writing and lack of success in writing, attitude toward the subject, teacher, supporter, technology, and attitude toward change itself. There is also the issue of knowledge base and reward system, along with a variety of assumptions about what school writing is, assumptions about the task, and agreement on the meaning of revision. The student attitude toward the teacher may also influence his attitude toward the process that the teacher is using.

Teachers must be knowledgeable of the plethora of influences that come to bear on the writing process and how they interact in the classroom. Teachers must have a knowledge based of how different writers write and be able to accommodate to the various students' styles and needs. Collaborative planning shows promise for looking at students' writing in that it helps to frame the process of writing for students and allows for individual difference to occur and for the student to come to grips with the process and ultimately to take the responsibility for his own writing.

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Appendix A:
Pre and Post Scores
Students' Attitudes Toward Writing

Name	Pretest	Post Test	Change
Kim A	82	96	+14
Rick B	74	78	+ 4
Kristen B	84	99	+15
Johnna C	67	54	-13
Missy C	78	77	- 1
Chris D	76	67	- 9
Rich F	79	86	+7
Sue G	64	67	+ 3
Kevin G	75	71	- 4
Sue J	68	69	+ 1
Ed K	80	82	+ 2
Kim K	80	83	+ 3
Jen L	85	70	-15
Holly L	90	87	- 3
Dan M	87	81	- 6
Fred M	86	96	+10
Steve M	80	89	+ 9
Lou P	86	89	+ 3
John S	87	91	+4
Rob V	76	73	- 3

N= 20 Total Possible on Survey: 120

C=willingness to collaborate (talking to others, bouncing ideas off others)

S= strategies versus luck (knowledge that there are things writers can try and use in creating text; the outcome is not determined by fate)

P= role of planning in the writing process (decision to plan before and during writing; awareness that planning is an important part of composing)

R= rhetorical concerns (awareness of what the paper will look like and what should be included, e.g. goals audience, purpose, key points, etc.)

NA= no agreement was reached for category on this item

C 1. When I have a writing assignments, I like to talk to someone about it before I write.
S 2. I know writing techniques that I can adapt for different kinds of assignments.
R 3. My major concern when I begin a paper is coming up with enough things to say.
S 4. When I get stuck writing, I come up with other strategies to try.
P 5. I am likely to come up with a clearer sense of what I want to accomplish in a piece of writing if I think about my ideas before I start to write.
C 6. Writing should be a very private process.
P 7. When I write something, I tend to jump right in and start writing the final draft.
P/R 8. I think it helps if I decide what my major points will be before I start to write a paper.
S 9. The thing which determines how well I do in writing is luck.
P/R 10. I consider what I want to accomplish before I start writing a paper.
C 11. I like to wait until I've finished a paper before I tell people about my writing.
P 12. Planning is something writers do only before they write, not after they start writing.
S/R 13. I know when I have a good idea for something that I'm writing.
P 14. When I have a writing assignment, I end up doing little planning because I don't have time for it.
S 15. I think the ability to write well is an art: either you can do it, or you can't.
S/R 16. When I start writing an assignment, I have no idea if I will succeed in saying what I mean.
R/P 17. I test out my plan for a paper by thinking about my goals.
C 18. People can give me useful advice about what I'm going to write.
NA 19. I waste a lot of time when I write because I don't know what I want to say.
S 20. No matter how much time and effort I devote to my papers, they all seem to turn out about the same, as far as quality goes.
C 21. When I have a problem writing, I like to bounce ideas off other people.
P/R 22. I often think about what my finished paper will look like before I write.
S 23. A writing strategy that I use in one class is useless in another class.
C 24. Telling a friend about my ideas for writing helps me write better.
P 25. Writers should do all their planning before they start writing.
S 26. Even when writing is hard, I have confidence in my own abilities to solve problems
S/R 27. When I write, I never know if what I write says what I mean.
R 28. Thinking about my reader helps me decide what I am going to say in a paper.
S 29. The thing which determines how well I do in writing is how hard I try.
C 30. It's a waste of time to talk with other students about my writing.

"How I Write" Essay

The following questions should be thought about and considered before writing your essay. Do not just write the answers to the questions.

1. Which part of the writing process is usually the easiest for your?
2. Which part of the process is usually most difficult for you?
3. Which part of the process is usually most enjoyable?
4. Which part of the process is usually most unpleasant?
5. What makes writing easier or more enjoyable for you?
6. What gimmicks do you use--to get started, to keep going, to finish?
7. What are the working conditions that you need in order to write?
8. What prompted the most unpleasant feeling you can recall in connection with your writing?
9. How do feelings affect your work on a writing project?

Transcripts as a Compass to Discovery

Leslie Byrd Evans
Steel Valley High School

Note to reader: My name is Leslie Byrd Evans and I've taught at Steel Valley High School for 21 years. Usually I teach four classes of seniors with two other assignments such as Creative Writing, 11th grade English, 9th grade English, SAT preparation, Journalism, GATE or whatever else is left over from the summer slaughter of scheduling. Steel Valley School District, as you might have guessed, is located where there used to be steel mills. We no longer get the tax base but we still carry the name. On grant requests and behind our backs they call us an "economically depressed area;" half of our district comes from working class homes which now belong to the retired and unemployed and the other half, closer to the empty mill site, has the unemployment and problems of an inner-city area. We had a breath of fresh air for a few years with a new superintendent who supported teacher participation in innovative programs, but he returned to the suburbs for the big salary. We're back to the educational philosophy of nothing new happens here unless the teacher makes it happen. Getting involved with the Making Thinking Visible Project is my attempt. For each monthly seminar the participants recorded disappointments, successes, and observations with using collaborative planning in the classroom. I think of my discovery memos as a Beginner's Map to Collaborative Planning. I'll share with you some of these reflections.

Transcripts as a Compass to Discovery

Note to reader: I decided on this title after I read all my old discovery notes. What prevented me from going in circles was the reading of student transcripts which led me from one discovery to another. The first meeting that I attended was in October 1989.

I had read about collaborative planning and was anxious to get some ideas on how to make it work; so anxious that I took a colleague with me to the October seminar of the Making Thinking Visible Project. Participants included teachers, professors, researchers, and community leaders, but it became painfully obvious to us outsiders that they had been working together for months, some for a year, comfortable in their vocabulary of "planners, supporters, and blackboard planners." My friend and I sat, panic-stricken, as a dozen people communicated freely in a language unlike any spoken in the teachers' lunchroom at my school. And at the end of the three-hour session my friend made her decision about joining the project:

> I want something that I can take into my classroom and use. You can't use 'conceptual planning' to keep kids from hitting each other over the head with their grammar books.
>
> -English department head

I credited her lack of enthusiasm to teacher trepidation of something new, but when I tried to talk to other teachers back at the all-brick, windowless world, there were more bad vibes and no-votes:

> Collaborative planning? Whenever I use group work, there's always someone who sits there and lets all the other students do the work. Someone always gets a free ride.
>
> -English teacher
>
> They don't really talk about the assignment; they talk about how many kegs they consumed over the week-end.
>
> -Social studies teacher

Even when I mentioned to my classes that we would be trying some new ways to plan writing, I got tepid responses.

> You're just making us do this for a class you're taking.
> University work is too hard.
> I'll be put with someone whom I despise.
> I'll be put with someone who despises me.

The Cynics were in full battle array. No one wanted to try the generally accepted collaboration much less the finer points of collaborative planning; what once had sounded like a great idea now sounded like too much work for too little reward. But Linda Norris, the project coordinator, had been so nice over the phone. How could I call her back and say that since no one else at my school sounded enthusiastic, I wasn't interested? I could never get up enough nerve to make the phone call.

I attended the monthly collaborative planning seminars, listened to other teachers' experiments with the process and got fired up myself. In November I introduced the CP process with a vengeance into my writing assignments and learned the process right along with the students during the winter. In my enthusiasm to perfect the process, I tried CP with every essay, paragraph, parody, poem and documented each attempt. I video taped it, audio-taped it, computered it, talked it, and abused it. My students began to peep into my room before entering to see if the room had been "bugged" for the proceedings that day. I knew I had gone too far when I overheard them refer to me as Big Sister.

(Note to reader: Once we got comfortable with collaborative planning for writing, my students and I liked the process. An end-of the year questionnaire produced such positive responses that I signed up as a Making Thinking Visible Groupie for the school year 1990-91. The first year in the project produced a box of audio tapes, a notebook of transcripts, two video-tapes with nervous students and a pile of seemingly unrelated discovery memos. What did all this data mean? I never had the time to reflect, but I had done one hell-of-a-job recording the process! With the new school year I hoped I could concentrate on how this process affects student thinking and writing.)

In the school year from 1990-91 a touch of discrimination saved my students from CP burn-out. I made collaborative planning a special event or strategy, not to be used for every writing assignment that came along. For example, I focused on using collaborative planning to solve a problem that I was having in my Advanced Placement Classes. Many of my in-class writing assignments are questions from past English Advanced Placements Tests that I use throughout the school year to help students practice for the real thing in May. One problem in the resulting essays is that many students are not answering the question! In their anxiety and hurry to tackle the question, they write many paragraphs of specific references and examples to a question that isn't precisely what is on the test paper! Collaborative planning before writing the timed essay in class might give them practice at figuring out what the question is really asking. Each student interpreted what she thought the A. P. test question was asking and then compared it to her partner's interpretation. Two heads argued better than one; this paired exercise helped them develop their own critical inner voice. Students who were too accepting of any idea that came along began to reread and rethink the test question on their own. Students who were protective of their own ideas began to listen to peer suggestions that they included in their final essays.

The second time I used this prewriting activity, each supporter and planner audio-taped the collaborative planning on one day. The next day I had them transcribe a section of their taped conversation using the following instructions:

> Assignment with your partner: Transcribe (copy) a small section of your collaboration from yesterday's class period that you think is interesting.
> Individual Assignment: Reflect on the conversation in writing.
>
> Step One: Each collaborative pair should get a tape recorder and their tape. Play back the tape and listen to your conversation from yesterday. Jot down some individual observations or reactions to your conversation in your individual notebooks as you listen to the tape.
>
> Step Two: Take a short section (one minute or one page) of the tape and transcribe it (copy it). Select an interesting feature of the tape -- possibly a section where collaboration seems very successful or a section where the thinking got muddled but you tried to straighten things out. You may have your own reasons for selecting the section which I'd like you to share with me at the end of the transcript. You can use your names or use planner and supporter as I did on the transcription that we read in class last week. If any of the transcripts are used for class, I will not use your names if you identify the speakers by planner and supporter. If you don't mind, use your own names.
>
> Step Three: Using your individual notes and the transcript, write on a separate piece of paper any thoughts or reflections you have about the process that took place yesterday.
>
> Step Four: Re-box and replace the tape recorders and tapes at the front of the room. Turn in your transcripts and reflections to me.

The first-day collaborations taped were tedious listening, but the reflections from Step Three read like true confessions:

"I'll never use 'ya know' again.'"
"I never knew I completely dominated the conversation."
"I let Jack do all the talking. Am I always that quiet around guys?"
"Playing back our conversation makes me realize that I wasn't listening to anything Lori was saying. And I don't think she was hearing me either."
"I sound like I'm from la-la land. If I had been about 200% clearer there might have been an outside chance that Melissa might have understood a sentence or two of what I said."

Some of the communication and planning problems that students identified were: jumping on the first idea that comes up because the planner and supporter feel pressured to talk rather than think; worrying that "my" idea isn't as good as the "other" person's idea; being seduced by what seems to be the "easy" topic rather than the topic that would answer the question; one person doing all the talking; lack of good listening skills. I transcribed one of the planning dialogues that contained both strong and weak communication. We read and analyzed it aloud in class.

Laurie the Planner is writing about techniques Shakespeare uses in Act III. Jenny is her supporter.

Laurie: Is Lennox under Macduff or is he under Macbeth?

Jenny : Macduff.

Laurie: and the other ones don't have any idea that Macbeth has killed Banquo?

Jenny : Actually by this time I think they know about Duncan, maybe not Banquo. (pause) Who are the 'other ones'?"

Laurie: Um Lennox um Ross Macduff

Jenny: You can't do all that. Isn't it too many for one essay?

Laurie: Why?

Jenny: Well, Macduff isn't even on Macbeth's side.

Laurie: Maybe I should go with the techniques that would be like symbols? similes? right?

Jenny: Yeah but maybe, also tone attitude irony

Laurie: Irony, irony, like when it says, "A light! A light!" It's dark out which is kind of strange.

Jenny: But what are you trying to show?

Laurie: How be used like darkness when something evil was supposed to happen. You know, like murder and then the ghost came. It was right after he just scorned Banquo. And that was irony there. So he says, "Pity him what a shame." And I could do attitude. What would be like the attitude of their murderers? Whenever Macbeth was going to hire the murderers he like had to get them angry you know and they didn't believe that Banquo was the enemy.

Jenny: Well, yeah, it sounds like irony, but how are you gonna connect these two? the irony with the attitudes?

Laurie: This is gonna tie in like whenever he murdered them, when it was dark out so that the murderers themselves didn't know what they did.

Jenny: So how are you gonna say that Shakespeare used these techniques to guide his audience?

Students read photocopied transcripts of the Jenny-Laurie collaboration and observed these positive results of the two girls' collaboration:

- There is clarification of original text.
- The supporter extends ideas of the planner.
- The supporter helps limit and focus content of paper.
- Careful listening helps prevent mistakes and helps planner clarify so that misunderstanding won't take place.

Remember, I did not write these observations. Students read the transcripts and made these observations. Looking at a transcript and reading it aloud have the potential to teach on their own; they let students see and hear the actual words spoken during collaboration. Students discussed what makes a good supporter? What can a supporter say or ask that can help the planner? How did the planner and supporter differ in their approaches? From the transcripts students make their own conclusions and meaning which usually goes beyond my planned lesson and motivation.

(NOTE TO READER: Notice what's happening here. I began to share the transcripts with the students. They didn't yawn; they were fascinated with their own conversations on paper. The first reaction was embarrassment, but once they realized that our purpose was to observe how the conversation helped them think of material for their writing, they took the discussion of the transcript very seriously. My subjective observation is that even the quality of the collaborations improved from that point on. They knew I was serious and interested enough to take the time to transcribe their collaborations. Analyzing the transcripts with my students created new questions for me as an instructor and opened up a whole new direction as a researcher at the end of 1990.)

In January of 1991 I noticed that a few students were expressing dissatisfaction with using collaboration as a method for prewriting.)

My Advanced Placement students collaborate on college application essay questions, practice A.P. tests, skits, parodies, character portraits, and analytical essays, yet they are the most resistant to collaborative planning because they are not used to working with

others; they are used to being wonderful students who think on their own and write on their own with fairly successful results (using grades rather than an audience as an evaluation). Using collaborative planning with these groups led me to identify two new challenges: (1) to help students realize that two minds can be better and easier than one, and (2) to experience that active listening and supporting can be a skill equal to good writing. As I began to understand that even "good students" can be resistant to collaborative planning, a list of questions guided further exploration:

Who are my "reluctant" CPers?
Why are these individuals "reluctant"?
Where did the planner get his/her good ideas?
What made the planner chicken out on her original ideas?
Why does the planner use certain ideas and drop others?
Which part of the process worked for the planner?
Is there an intimidation factor that works against the planner? ("He/she makes better grades; therefore, they have better ideas.)
How do I teach collaborative planning without competition?

I took this list of questions to a monthly meeting of the Making Thinking Visible project and, after collaborating with two other members, devised a strategy for answering the questions and recording the responses of students.

I used an attitude survey to strain out my most "reluctant " collaborative planner and decided to type and analyze two of his transcripts, one as a planner and one as a supporter. This process led to a more focused study of "Steve" and insight into the reluctance that I was encountering with some students toward the process. Steve was an "A" student with a chip on his pencil. He liked to appear superior in class discussions. He had no time for slow thinkers, and his peers turned their backs to his argumentative approach to discussion. I enjoyed his aggressive contributions and frequently tried to "soften" his more critical comments and give credit for his insights. My theory was that he did not like collaborative planning because he refused to acknowledge that he could learn anything from talking with someone else.

[See Page 59 for Transcript A]

In the collaboration between Steve and Susan I noticed such exchanges as:

Steve: "that would be the end of Act IV and Act V." (directing Susan as to which acts to discuss for her topic)" because he gets killed by Macduff." (telling Susan what happened as if she didn't know) "You're gonna have to read Act V." (I guess she had admitted off tape that she hadn't.)

Due to Steve's classroom reputation of acerbity, I decided not to read this transcript aloud in class but to show it to Susan and Steve privately and separately. I asked Susan to read the transcript of her collaboration with Steve. I busied myself with another task so that she wouldn't feel pressured to read too quickly. I also got Susan's permission to tape part of our conversation until we were interrupted by a visitor. After the door closed again, I forgot to turn on the tape again; the final part of our discussion is from memory.

Me:	So what do you think? Do you have any reaction to reading the transcript?
Susan:	Steve really helped me a lot. I really didn't know what I was doing.
Me:	But I think you did know. You knew that you should be looking at Act IV to discuss Macbeth's effect on Scotland. Do you see where you say that?
Susan:	Yeah.
Me:	Where does that idea appear in your written draft?
Susan:	Here (she points and then pauses as she keeps reading) and all through here (continues to point half-way down essay column)
Me:	Absolutely. That idea you had -- to look at events and quotes in Act IV --ended up being half of your essay.

(Susan smiles broadly and looks at me with great relief. She took some time to reread her draft)

Susan:	Macbeth having mental problems Malcolm and Macduff raising an army against Macbeth and the climactic ending.
Me:	Yeah, you took just enough important ideas and let the rest go. A very good job of selection. And then you improve the ideas by elaborating with details and quotes. Nice job.

(Susan smiles again. She doesn't smile a lot in class, but she should. She looks warm and very pretty when she smiles)

Me:	Do you notice anything else about the transcript? Any other observation you made or noticed about the transcript?
Susan:	I let Steve talk a lot.
Me:	Yeah, I thought so too. Do you remember why you let him talk so much.
Susan:	(looks directly at me) Because he always knows so much. And I wasn't sure when I came to class I wasn't sure about what to write.
Me:	But you did know that Act IV was the most important act to use?
Susan:	Yeah, and then when I got my notes at home, everything fell together.
Me:	That's the way it should happen
Susan:	But Steve did help me a lot. (end of tape)

Susan noticed that she asked most of the questions and that her comments were reduced to "Yeah." She apologetically said she really hadn't put much thought into her plans and as a result let Steve do most of the thinking and talking.

I pointed to her line, "Act IV, though, they talk about how bad, how troubled, everybody is." I asked her what her ideas were about Act IV. When she explained, I commented on what a wonderfully unified essay she could have had if she had focused on Scotland's troubles in Act IV! I also showed her where she let Steve bury her own good ideas.

"Yeah, you're right. I could have written the whole thing on that," she sounded please and disgusted with herself at the same time.

I pretended to joke, "Don't let these men talk you into doing things you don't want to do!"

Steve wasn't apologetic and didn't notice anything unusual about the discussion. I think he seemed a little embarrassed, however, when he pointed out that he asked only two questions which were rhetorical at best: "Cause how many people has he killed now? If not with his own hands but set up people's death?" Since we had discussed the role of a supporter and reviewed questions that supporters could ask, he started looking again to see if he could find any other questions in the transcript. He seemed fascinated with the transcript itself. I wondered what the other students would think about this transcript. Maybe I'll use it next year and change the names to protect the guilty. After a few minutes of searching, he admitted, "I should have asked her more questions." I think I should start a marriage-counseling service using transcripts.

To compare Steve's role of supporter to his role of planner, the next step was to analyze Steve's role as planner with a different student. With no malice intended on my part, Steve's partner DeCora was a bright low-achiever satisfied with C's and D's and the candidate for least likely to have read the assignment. As I heard the transcript, I quickly judged what I had predicted. Steve did all the talking and Decora did very little. I looked at the long sections of print where Steve talked and the one-liners by DeCora, but I decided to use the transcript as a point of discussion anyway. After having all that tape typed up, I wanted to use something!

Maybe I've just been lucky, but every time I use a typed transcript in class for discussion, I am surprised at the results. Perhaps the class took it upon itself to protect DeCora from Steve's superiority, but the observations during class discussion of the transcript were directed at the quality and appropriateness of DeCora's questions: "How do you feel . . . How are you going to present . . . why were you gonna use cause and effect . . . "I gained new respect for DeCora's question as the students gave as much credit to DeCora for eliciting the response as they gave to Steve for responding. DeCora had prevented their collaboration from becoming a "nod" session and demanded that Steve justify his content consideration, an unexpected activity for him I'm sure.

The students' analysis of DeCora and Steve's transcript changed my opinion of DeCora's role of supporter so much that I decided to compare the transcript to the final paper, a frequent technique of CP users. On the left side of the page is the transcript of DeCora and Steve's collaboration. On the right side is his final essay after two revisions. I identified each separate idea mentioned by Steve with capital letters A through G. I then found and marked with corresponding letters each of these same ideas in the final paper and attempted to show the correlation with a lot of confusing hand-drawn arrows. The lines between the two columns trace where the ideas in the collaboration show up within the essay. I stole this cross-referencing idea from another participant in the Making Thinking Visible group.

[See Page 60 for Transcript B]

Steve used not only his responses to DeCora but also her suggestion: "Y'know the problem being him, you know, telling her what happened. The solution being him letting her keep that . . ." Because Steve's response was rather tepid, "Yeah maybe . . .," I never would have noticed that he actually used her idea in the final paper if I had not drawn the cross-referencing. I wished I had thought of the cross-referencing before the classroom discussion. Better yet, why not let students do the cross-referencing as part of the analysis of the transcript? Again, the transcripts themselves become lessons and activities for students and teachers. As a result of the classroom discussion I do think Steve became aware that DeCora's questions and suggestions led him to a better paper than he would have had without the collaboration. And you know what? Now that I think of it, I never heard Steve complain about collaborative planning after that classroom discussion.

The drawback to using students transcripts of collaborative planning is the time that it takes to transcribe tapes. Someday voice-activated computers will give us an immediate transcript of a collaboration. Think of what wonderful feedback that will be. Students can return to their own transcripts the next day, compare their notes to their conversation, sort through and write, and still have time to analyze how the collaborative planning session went.

(NOTE TO READER: Looking back at the 1990-1991 discovery reports makes me realize that this school year was truly THE MOTHER YEAR OF REFLECTION.)

I scrutinized what was happening in the transcripts of collaboration between students. What I found

were new insights not only into the process of thinking but also into the personalities of my students. One surprising revelation was that a recorded collaboration could differ significantly from the final paper. I began to ask students why certain ideas had been dropped or added. I heard similar doubts:

> "I was afraid my idea wasn't good enough."
> "I thought it would sound more important to talk about a celebrity's life than my own."
> "I let him talk too much and gave up on my own idea."

These student reflections on their role as "planners" or "supporters" suggest poor self-image and lack of confidence. Comparing transcripts to the final papers showed that good ideas were getting dumped. My students were asking "who has the better idea?" rather than "who has some good ideas to trade?" The process of recording pre-writing collaborations and comparing transcripts and final papers led me to other paths of discovery: where do ideas come from? How are they transformed? Where do they go? How can I help students gain confidence, state their ideas and keep them?

Each September my senior students plan and write essays for actual college application questions. In 1990 the University of Pittsburgh asked applicants to explain their choices of two famous people with whom they would spend an evening of conversation. I listened to the collaborations as I strolled the aisles and decided to compare Kim and Melissa's taped collaboration to their final application essays. Kim chickened out with one of her choices from the collaboration. Notice that Kim's plan is to select Sadam Hussein and Princess Diana:

Kim:	... dinner with Sadam Hussein and ask him why is he doing this to the world and ask him why he wants to go to war and why he's in Kuwait. And then I'm going to talk to Princess Diana and ask her what it's like to be a princess and what it feels to be in royalty and if she's treated differently than before.
Melissa:	Why would you choose Hussein? You said questions you'd ask him but why would you choose him?
Kim:	Because I'm concerned about going to war because I'm going to be eighteen and eighteen is the age to be drafted and I don't want my close friend and relatives to go to war because of one crazy man. I'd like to know what he thinks and what his thoughts are. Why is he doing this? Is he happy with what he is doing or if he is just doing it to become powerful?
Melissa:	Why would you ask Princess Diana?
Kim:	I idolize her in a way. When I was little, I wished I could be a princess. What it would be like to live a life of royalty and talk with her about what her life was like and what it would be like to be in the spotlight and not to have privacy all the time just because you're royalty.

Kim's final essay discussed Princess Diana and Sarah Ferguson (Fergy), a combination I had seen recently at the grocery check-out on the cover of the *National Inquirer*. I asked Kim why she dropped Sadam Hussein. Kim said that when she got home she didn't have that much to ask Hussein. When we replayed the tape, I listed on the board all the questions she had asked during the collaboration (see the bold type in the above transcript). Kim was surprised that she had more questions, feelings and ideas prepared for Hussein than she did for Princess Diana. Then Kim added that she would be uncomfortable asking Hussein controversial questions. The class responded with an interesting dilemma. Should they pick someone to whom they could direct challenging questions or someone to whom they could be complimentary and nice? We considered audience, tone and text in the discussion that followed. I encouraged students to stay with a good idea, have confidence in your own ideas and stick to them. I reviewed the advantages of taking careful notes from the collaboration tapes to use in their final papers which may increase the confidence level for the final draft.

Lack of confidence limits student brainstorming, creativity and performance. It leads to a "tell them what I think they'd like to hear" mentality. It prevents them from asking supporting questions that aren't on the list which were intended as starting points not as straight-jackets. My reflections about collaborative planning have spurred new impetus in improving my students' confidence level.

(NOTE TO READER: Two processes continue in this third year of my participation in the project. In my own discovery memos, I record experimentation and development of the collaborative planning process within my own classes. Each teacher in the research group shares his or her discovery memo each month. I'm using two resources for discovery and refinement of this technique: my classroom and the classrooms of other teachers.)

The collaborative planning seminars have enabled me to understand that an important part of CP is helping students to reflect on their own roles of planner and supporter during collaboration . Each monthly seminar, package of discovery papers, members' presentations and comments gave me new angles and techniques for reflection and discovery. Feedback during my class time and private conversations with individual students led to some interesting observations about recognition of good ideas and confidence in keeping those ideas in the paper. The monthly seminars and the various methods of recording and reflecting helped me see how I could help students analyze

their own process of thinking, sorting, keeping and trashing.

(NOTE TO READERS: Ideas from our monthly meetings follow me home like cute puppies. I'm showing you only a few from one session in March 1991.)

> "I see collaborative planning as a way of empowering students."
>
> –Pat McMahon

This slick piece of jargon actually makes sense; in CP students assume responsibility for their thoughts. Pat knowingly brought up the flip side: that some students resist this responsibility. Her explanation for this resistance was intriguing: (a) Some students doubt the value of their peers' contribution (b) It's difficult to change their idea of a teacher-centered classroom. How interesting that it's not only the teachers who are resistant to change.

> " 'How do I do this on top of what I already do?' "
> –Jane Zachary Gargaro, quoting a teacher during in-service training of collaborative planning

Jane precisely noted that a teacher might have this reaction when introduced to collaborative planning. She cited the skepticism that teachers had to the infamous Madeline Hunter series. Jane often asked other very good questions during the seminars:

> "Should the blackboard planning metaphor be modified or simplified for younger students?"

> "Is there a way to present the concept of CP without jargon? With some consistency? Some consistency in the way we speak about a writer's considerations may foster the development of mentally sound as opposed to schizophrenic students."

Marlene suggested that the quality of the assignment relates directly to the quality of collaboration. CP does not improve a weak assignment.

> "A good assignment for CP is some sort of controversy or writing from a particular point of view."
>
> –Marlene Bowen

Karen Gist described a student whose collaboration partner was absent. Karen had noticed that the girl had been a good supporter and asked her to float around the room and sit in on various groups. The girl was so pleased with the reactions of the groups she worked with that she beamed. I used this same idea a week after Karen described it.

For each monthly meeting of the Making Thinking Visible Seminars teachers write a journal, double-entry diary or discovery paper based on their use of collaborative planning in the classroom. From these reports I constantly plagiarize strategies and lessons. While students collaborate to plan their writing in my classes, I collaborate with colleagues. Do we let students choose their own partners or do should teachers should do the pairing? How do we categorize the responses from the supporters for analysis? How do we teach the roles of supporter and planner? How do we teach audience, topic, task definition, purpose and text convention using CP? How do we use computers with CP? How do we extend CP to other projects within our schools?

My collaborative planning odyssey continues to be a wonderful adventure, and I hold the transcripts in my hand to guide the way to more discovery. It is a journey through patches of cynicism and confusion into practical applications. So far all paths have led to a better place for my students and me to learn.

Collaboration between Susan and Steve.
Topic: What effect does Macbeth's reign have on Scotland?
Planner: Susan
Supporter: Steve

Susan: I guess I'm going to do what effect Macbeth's reign had on Scotland.

Steve: . . . and I guess that would be the end of Act IV and Act V.

Susan: I'll talk about how everyone is against him now and wants him killed [stops tape]

Steve: . . . cause he is king throughout, well, pretty much from the banquet scene, Act III, scene iv, to the end of the play because he get killed by Macduff.

Susan: Yeah, I knew that.

Steve: You're gonna have to read Act V.

Susan: Act IV, though, they talk about how bad, how troubled, everybody is.

Steve: And probably the greatest effect is gonna be Malcolm and Macduff raising an army.

Susan: Yeah

Steve: That's going to be the greatest effect. There's going to be two factions. Actually Malcolm and Macduff are in England. Actually they're going to clash and Macduff and Macbeth are going to meet.

Susan: Everybody doesn't trust anybody, do they?

Steve: No. That's why Macduff doesn't show up for the banquet. That's what I'm going to talk about.

Susan: Come up with more. What else is bad?

Steve: Plus, he's not a good king. He's on the verge of a mental breakdown.

Susan: Yeah.

Steve: Yeah, he's nuts.

Susan: Yeah.

Steve: Cause how many people has he killed now? If not with his own hands but set up people's deaths.

Susan: Yeah, that's true. He's mental. [pause] I can come up with something now. I don't know what I was doing when I wrote this.

Steve: Because he killed the king, two guards, had Banquo killed, and tried to have Fleance killed, had Macduff's whole family killed.

Susan: And his daughters. . .didn't he have two daughters...and a wife?

Steve: He had a son and his wife [pause] I'm not sure what else though.
[stops tape]

Steve: And you also end it with how his reign ends.

Susan: That's good

Steve: Give it a climatic ending...sort of pump up the scene between Macbeth and Macduff [pause] Oh my knee hurts.

In the play *Macbeth* by William Shakespeare, Macbeth's reign had a tremendous effect on Scotland.

Scotland changed from a prominent nation right after the successful war against Norway to a nation filled with turmoil under Macbeth's rule. The citizens of Scotland did not like the tyrannical ruler. After the deaths of Banquo and King Duncan coupled with Macbeth's mental state, the people begin to distrust the King of Scotland. The people realized that Macbeth was behind all the problems of their land.

"It weeps, it bleeds, and each new day a gash is added to her wounds." Malcolm refers to the belief that each day seems to bring new terror to the already- troubled nation. Traitors are being named unfairly and hung, fighting is taking place all over the country, and innocent people (Banquo and Macduff's family) are being hunted down and murdered. The people fear Macbeth; they do not want to become his next victim. Macbeth kills because he fears his evil doings will be revealed.

Macbeth's mental state also aids in the destruction of Scotland. Macbeth has an unstable state of mind. Macbeth visualizes Banquo's ghost at a banquet and begins screaming. Lady Macbeth hurriedly shuts him up, but the damage is done. Macbeth's people know something evil is weighing on his conscience. A leader of any nation cannot let his emotions and fears get the best of him. In Macbeth's case, he lets his emotions overcome him and his citizens lose all faith in him.

Malcolm and Macduff raise an army to defeat Macbeth. Malcolm and Macduff get aid from everyone, including Macbeth's army, to overthrow him.

In the climatic clash between Macbeth and Macduff, Macbeth is slain and the tyranny falls. Macduff proudly hoists Macbeth's head on a pole and exclaims, "The time is free!" Macduff refers to the horror being over; Scotland is once again a prominent nation. Malcolm is the new king.

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Steve: Was it right for Marlow to be responsible for allowing Kurtz's fiancee to retain her illusions about Kurtz? ⟷ **Topic Question**

DeCora: How do you feel about it?

Steve: Yeah I think, I think it was right because uhh, that was all she had to cling to in the world, she didn't live, she wasn't rich and she was obviously in live with Kurtz and she had been in mourning for a year and he was all that she had to cling to. So believing that he remembered her was y'know, the only thing that she had to live for. So that's what Marlow did.

A
B

DeCora: How are you going to present your ideas?

Steve: Uhh, umm, I'm gonna to start out with the scene between Marlow and the Intended and I'm going to, y'know, maybe get in some quotes. Of how the Intended really felt about Kurtz and then I'm gonna go back to the scene on the boat between Kurtz and Marlow as Kurtz was dying. And, umm, when, when Kurtz is in the dark and even before that when he gave Marlow all the letters to give to his fiancee and then I'm gonna close with just how Marlow expresses compassion for human beings in general with what he told the Intended about Kurtz's final minutes and Kurtz's life.

C
D ?
E

DeCora: Ok, now why were you gonna use cause and effect to tell the story?

Steve: Be....well the beginning and the middle when I said I was gonna do the scene between the Intended one and Marlow and the flashback to the scene between Kurtz and Marlow just gonna be real short. Ummmm, the main body of the paragraph is gonna be the thoughts on Marlow's compassion and I was gonna use cause and effect as ummm, if he would've actually told her the truth what the effect on her life would've been. Even the effect on his life, y'know, he wouldn't've been able to live with himself. And now, ummm, that Kurtz thought of his fiancee till the end. The effect is y'know, gonna be that know she'll be able to come out of mourning and she'll be able to live with herself in peace knowing that Kurtz loved her.

F ?
E
E

DeCora: Did you read problem/solution?

Steve: Problems....who?

DeCora: Y'know the problem being him, you know, telling her what happened. The solution being him letting her keep that. . .

G

Steve: Yeah, maybe.

DeCora: . . .in her head.

Steve: The problem would've been on whether to tell her the truth or not.

Compassion is pity or sympathy. Marlow, the main character of Joseph Conrad's *Heart of Darkness* may be considered as one the most compassionate heroes ever created. Leaving the Intended's belief in Kurtz's love intact was Marlow's greatest contribution to humanity.

The final meeting between the Intended, Mr. Kurtz's fiancee, and Marlow, our merciful protagonist, takes place about one year after the death of the "great" Kurtz. At first there was just small talk, for the Intended had been in mourning since the day that she received the news of her fiance's death. Later, she wanted to know everything that Marlow knew about him. Marlow spoke highly of him, leaving out the fact that Kurtz had murdered African natives to become one of the most successful ivory traders in his company. Listening to Marlow's every word, she reinforced all he said. "It was impossible to know him and not to love him." C A

Marlow admitted that had heard Kurtz's last words before he had died. Then Marlow faced the biggest dilemma of his life when the Intended confronted him with two simple words, "Repeat them."

The two horns of the dilemma were the truth and a lie. We are all taught that the truth is the right thing to tell; Marlow opted for a lie. Marlow knew the truth would have killed the young girl. Before Kurtz died, the Intended had two things for which to live: (1) her fiance's return and (2) her fiance's love. Now that his return was not imminent, the only thought onto which she could hold was that Kurtz had diedloving her. Marlow told the Intended that Kurtz's last words were not "the horror, the horror, " but her name. With this image, the Intended could go on with her life, believing that the man she loved loved her in return. B G

Marlow knew the consequences of both the truth and the lie; he concluded that only he had to know the truth. Hook the sin upon himself to bring from inescapable depths, a life that was totally rejuvenated by his false confession. That is true compassion for a human being. E

Using Collaborative Planning with College Freshmen

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Background: My Approach to Teaching Writing

When I first heard about collaborative planning (CP), I knew it was something I wanted to use in my classroom. For, over the years, I have become increasingly committed to a student-centered, process-oriented approach in my teaching.

I have long been interested in making students observers of their own writing processes. In a previous study (Rubin, 1984) I investigated how students judged their own writing -- their sources of satisfaction/dissatisfaction with what they wrote -- by asking them to report on the processes they went through and their attitudes toward the papers they wrote. In undertaking this study, I was interested not only in what the results showed me about students' values and attitudes, but in the benefits the students themselves derived from going through the procedure of reflection. In other words, I was interested in what Scardamalia and Bereiter call "*coinvestigation*," a process in which both teacher and students "*work as genuine partners in inquiry*" into their own mental processes (336). For, I believe, as Scardamalia & Bereiter do, that such self-study is both **appealing** ("*we are learning about ourselves*" 335) and **important** ("*it enables students to take a more self-directive role in their mental development*" 336). The self-evaluation procedure has found a permanent place in my course, with students reflecting in writing on each paper they write during the course, and making a final, retrospective reflection on all their papers at the end of the semester.

In addition, over the years, I have included many other student-centered, process-oriented activities in my writing classroom. With each paper, students critique each others' drafts, noting strengths and weaknesses on an attached form. Students observe their reading process as they read the texts of the course, noting in a journal their questions and reactions. Class discussion of these readings is also student-centered, with pairs of students forming the discussion topics from questions that they have and (in the course of the discussion) talking to one another naturally, without raising their hands and without directing the comments to the teacher.

Therefore, CP seemed a natural addition to the activities of my course, for, the procedure of asking students to articulate plans for their papers and to reflect on the value of doing so makes CP at once both process-oriented and student-centered.

The student-centered approach is not only supported by research in education, composition, and literature. It is also particularly appropriate with the students at my campus. Because ours is a commuter campus in an industrial valley of Western Pennsylvania, our students are first-generation college students from working class families who are uncomfortable in the academic setting. With the open admission policy of our campus, many of them are lacking in skills and have weak high school

backgrounds. As a result, they often feel inadequate and powerless. For these students, student-centered activities give them a measure of control of the educational process; CP in particular enables insecure writers to gain confidence as they collaborate with a peer.

Method: Use of CP in my Composition Course

After informal use of CP during the previous academic year, I decided to use it in a more conscious way with the first two assignments of my freshman composition course in Fall, 1991: narrative of a time when you were an outsider and family history paper. These were part of a multi-cultural assignment sequence, designed to satisfy the university diversity requirement, which included also a survey on prejudice, an investigation of another culture, and an analysis paper on a novel with a cultural theme. I believe CP is particularly appropriate at the beginning of a freshman composition course when students, entering a new level of education, are uncertain of their skills and of the expectations of college writing. CP was particularly prominent in the **second assignment**, the family history, where students had the challenge of finding and connecting disparate and fragmentary information to make a coherent narrative. With that assignment, students were asked to reflect twice: at the end of the CP session (telling how they liked it and what were the particular results of the session) and at the time when they turned in their finished paper (telling how much and what in particular it contributed to the paper). In addition, they were asked to judge the usefulness of CP along with other techniques (group discussion of duplicated student drafts, individual written critiques of drafts) just after they finished the assignment and at the end of the semester when they had completed all the papers of the course. The first reflection was done in a note; the later ones were done on questionnaires. Data was obtained from two classes of freshman composition, an honor section and a standard section; students are placed in these classes according to their performance on a standardized English placement test and on an essay.

Results of Use of CP: My Students' Reflections

Students' reflections on CP indicated both that it had value for them and that they focused on different attributes of CP at different stages in the writing process -- in the course of planning, just after the paper was complete, and long after the paper was written. In the reflections done close to the CP process, students were concerned with particular results of CP -- its effect on specific aspects of their papers. In the retrospective reflections on CP, students commented on broader aspects of its value. Reflections done right after the CP session were totally positive, all students finding value in CP; reflections done upon completion of paper and on the two retrospectives were positive for the most part, but did contain some critical evaluations -- the amount of critical judgments increasing with distance from the planning session.

Stage 1: Reflection at End of Planning Session

At the end of the planning session, students' comments about CP were totally positive (found value in doing CP) and, with the exception of a very few, quite specific. Given the stage in the process (notes) and the nature of the assignment (making a coherent account of fragmentary information), it is not surprising that students, focused particularly on **selecting information** (what to include, exclude) and **connecting information** (finding a theme).

In the honors class, students made the largest number of comments (40%) on selecting information and second largest (35%) on focus or theme. Note how specific some of the comments are:

> I need to find someone old who lives in Vandergrift to ask them if they knew anyone in my family.
>
> I decided not to include info on Josiah Klingensmith -- doesn't fit.

The talk helped me to unify my theme when my partner spoke about her family's three generations of coal miners. My father's side has been farmers for 100's of years.

In the standard class, students made the largest number of comments (42%) on connecting information (finding a theme) and second largest (25%) on selecting information. Their comments were also specific, but not quite as specific as those of the honors class:

> How to keep to my theme of religion.
>
> I was able to acquire more questions to ask my grandfather about his life.
>
> Add more story because there is too much factual.

Third in importance for both groups (20% for honors, 25% for standard class) was **organization**, as in the following comment: "She helped me put it in correct order. What should come first, last and so on."

Stage 2: Reflection Upon Completion of Paper

At the time when they turned their papers in, when asked what CP had contributed to the paper, students again commented largely on the **information** they had included (33% honors, 24% standard) and on the **focus or theme** (17% honors, 24% standard) of the paper. **Organization** was cited, but again less frequently (8% for honors, 10% for standard) than the other elements. This time a few comments (17% honors, 5% standard) also concerned parts of the paper:

introduction, conclusion. Because students had their papers right in front of them and were asked to identify aspects in them that were the result of CP, comments were quite specific this time for both groups.

(HONORS)

Originally I wasn't going to include the part about knowing my great-grandmother, but Amanda told me to include it, and it became one of the strong points of the paper.

I changed my intro. and split my paper into two parts.

The idea of telling the story of both my grandparents' ancestors came from this session.

(STANDARD)

Discussing what my great-grandfather did in England.

The part when I write about mining being the handed-down job from generation to generation.

Many ideas that supported the theme were added through this session; most of the dates I had not planned on adding, I finally added.

Helped me organize more; at first I just threw things into the paper, but after talking, I organized it better.

This time, some students (17% in honors class, 33% in standard class) reported that CP had not contributed to their finished paper. Most of these critical judgements were general; two did refer to specifics: that the writer had not done enough preparation beforehand for CP to be useful, that the writer preferred to work alone. The presence of critical responses at this stage is understandable, for it reflects the reality of what actually made its way into the finished product, in contrast with the entirely positive response at the end of the planning session about what could potentially influence the paper.

STAGES 3 AND 4: COOPARATIVE AND RETROSPECTIVE

STAGE 3: EVALUATION OF CP AND OTHER TECHNIQUES OVER THE COURSE OF WRITING TWO PAPERS

In this evaluation, students gave feedback (telling whether we should keep on doing them) on CP and other techniques used in the class -- discussing duplicated samples of their classmates' drafts, commenting individually in writing on a classmate's draft. They did this evaluation just after completing their family history paper, the second time that they had used CP in the course.

At this point in time, the comments focused on different factors than they had in the reflections made after the planning session and completing the paper. Instead of concentrating on the specifics of selecting and connecting their information, students talked this time about more general concerns. In the honors class, 43% of the comments dealt with the **reader** -- the advantage of having another person act as critic or of seeing the effect of the paper on another reader:

After talking about it you may realize that something doesn't make sense or isn't interesting by the looks someone gives you.

I liked this because it made me see my mistakes and pointed out things that were confusing for another reader.

Seven percent of the comments referred to the advantage of being able **to explain yourself verbally** ("because you can explain more when you are talking to someone"), and 14% referred to gaining **ideas** (finding out how much you've done). This time, unlike before, some students (in 28% of their comments) made suggestions for improving CP: do it with a draft of the paper, not just with notes; do it with more than one supporter; have a time limit for each planner to speak. One (7%) comment was critical, saying CP wasn't helpful because people weren't honest, face to face.

In the standard class, some comments still concerned information (25%) and organization (13%), but other more general observations about CP were also made this time: gives the writer another person's perspective (21%); helps you get started in the right direction (17%); enables you to get into depth and work things out because it's verbal (8%); gives you confidence (8%). This time, two comments (8%) expressed dissatisfaction with CP.

STAGE 4: FINAL REFLECTION

On the last day of the semester, students were asked to reflect on activities that we had done over the course of the term. They were asked to judge how useful and/or enjoyable CP and two other writing activities we had performed (discussing duplicated samples of their classmates' drafts and commenting individually in writing on a classmate's draft) were. Like those in Stage 3, the comments in the final reflection on CP referred to **general benefits** rather than **specific elements** in papers. 85% of the comments of the honors class spoke of a variety of such benefits: getting started on the right track (15%); getting feedback (15%); enjoying the in-depth, comfortable, personal nature of CP ("more personal and detailed," "more comfortable," -- 30%); being exposed to a new approach (8%), being made aware of errors (8%), and gaining help in what to include (8%). The comments of two students (15%) were critical, stating that they ran out of things to say and that people weren't honest face-to-face. Comments in the standard class were even more general: 35% just said they found it valuable, without giving a reason; 13% valued getting the opinions of

others; 9% spoke of the in-depth nature of the process ("one-on-one you had time to sort out little details and get greater input"); 9% of getting ideas or content; 8% of the chance to clarify and sort out. In this class, 26% of the comments voiced reservations about CP: that it depended on who your supporter was, that it was better for some papers than for others, that there should be more than one supporter. Two writers confessed to personal weaknesses: one said he had not been far enough along in his ideas for CP to help; the other said he tended to get long-winded.

Conclusion

In all, I am pleased with the results of my use of CP in my freshman composition courses this fall. In view of the credit given to CP by my students for various improvements in their papers, it seems fair to conclude that their papers turned out better with CP than they would have without it. In terms of my goal of making students aware of their processes, students had the opportunity through CP to reflect on the value of the procedure, and through that, on their writing process itself. It seems reasonable to say that because of CP (and other procedures, like self-evaluation, that I use), they now know better both how they go about writing and what facilitates their writing processes. In addition, the fact that their judgment of the procedure was frequently solicited, I believe, gave them a sense of ownership of the activities of the course. For me, the other partner in the "coinvestigation," there are other benefits as well. CP and my students' reflections on it gave me a window into my students' writing processes -- an inside view of the particular processes they went through, the decisions they made as they worked on their assignments.

In addition, the use of CP reaffirmed my faith in students -- in the value of what they can tell us both about themselves and about our courses.

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From Intention to Text: Problems of Purpose

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When I was younger, one of the things that my parents decided for me was that I should learn to play the piano. So, in the course of my lessons, I came across "Musette" by Bach. In time, I learned to play the right notes at the right times, to coordinate the right and left hands, and to pay attention to dynamics.

During one of my lessons, my piano teacher decided that this piece was a good opportunity for me to learn the finer points of dynamic emphasis. After a rather uninspired rendition on my part, she launched into a mini-music theory lesson, explaining that the heavy-hand BOM-BA, BOM-BAs that I was playing with my left hand were overpowering the lovely, lyric melody that I was playing with my right. Instead, she explained, the left hand accompaniment should provide a delicate background for the melody.

She asked, "Do you understand that?"
"Yes," I replied. I wasn't stupid.
"Then play it that way."
I played it: BOM-BA, BOM-BA, BOM-BA, BOM-BA.
She stopped me. "Listen to it as I play it." She played it delicately, bom-ba, bom-ba, bon-ba. "You play it, BOM-BA, BOM-BA. Can you hear the difference?"
"Yes, I can hear the difference."

Then play it that way.

I played BOM-BA, BOM-BA, BOM-BA. Soon after that, I quit taking piano lessons.

My purpose in telling this story is not to explain why I never became a concert pianist, although I'm sure that this story makes that quite clear; instead my purpose is to illustrate some different kinds of learning problems. My problem with this piece of music wasn't cognitive; I understood what my teacher wanted me to do. My problem wasn't perceptual; I could hear the difference when she played it. My problem was that I couldn't produce the required effect. Had I known then what I know now about learning, I would have explained to my teacher that my problem wasn't that I wasn't trying or that I had a tin ear; I simply didn't have the motor control in my left hand to produce the effect that she wanted.

The parallel to writing and writing pedagogy is obvious; if we are to help students produce desired effects in their texts, we may need to sort out different kinds of problems that they encounter. As Tamara, one of the students in the study that I will discuss later says, sometimes:

> It sounds so good in your head, but when you go to write it, it's not quite how you pictured it in your mind, you know, at least that's how it is for me...I can picture all these great ideas...but when it comes to putting it on paper, it doesn't really sound like what I said when I was thinking about it.

Most writers have experienced what Tamara refers to here--that sense that their texts just aren't doing what they thought they would. In many cases, even for experienced writers, moving from intention to text is problematic. For students in writing classes, this problem is often compounded by the fact that as teachers, we ask students to take on new kinds of writing tasks; we ask them to go beyond reporting facts to make a coherent argument or to take a simple plot line and add a sense of tension. Often we are disappointed when we see the results. When we read some of our students' texts, we see that they just don't seem to get it. Their attempts at more sophisticated language seem as clumsy as my left-handed BOM-BAs.

If we want to help students improve their writing we need to understand the nature of their problems. My approach to understanding writers' problems is to look at the intentions that they develop for their writing and at their attempts to move from their intentions to text. In this paper, I share what I learned by observing university and community college students as they attempted to write a letter of application for a job.

I contend that for the students who are typically enrolled in college writing courses, the problems that show up in their written texts may result from three specific kinds of problems in their writing processes. First, students may have difficulty *developing useful initial intentions*. They may start out in an unfruitful direction because they misinterpret the writing task or fail to understand important aspects of it. Second, students may have difficulty moving from intentions to text because they cannot *implement their initial intentions in their texts*. Students who set useful tasks for themselves may not know how to clothe their intentions in text. Finally, students may encounter difficulty moving from intention to text because they cannot accurately *judge the fulfillment of intentions*. When they look at their texts, they may not to see how their language fails to communicate the meanings that they intended.

I first began to notice these problems as I watched students in my own writing classes and as I conferenced with them about their drafts. Some students seemed to able to make the things that we talked about happen in their texts, but others to whom I gave the same advice just didn't seem to get it. Also, some previous research that suggests that developing, implementing, and judging intentions may be problematic for student writers. For example, the revision research of Sondra Perl in the late 70's suggested that students, particularly students in basic writing courses might not be good judges of their own texts. Perl found that many of these students seemed blind to the inadequacies of their own texts to carry out the meaning that they intended. Thus, Perl's work suggests that some students may fail to implement their intentions because they are not good judges of how well they have fulfilled their own intentions.

More recently, the work of Flower, Schriver, Carey, Hayes, and Haas investigated the differences between the ability of experienced writers and inexperienced writers to *plan* their texts. They found that inexperienced writers, first-year college students, tended to turn any writing task into a report or a narrative. Their planning then, chiefly consisted of gathering and arranging information. In contrast, when experienced writers were given the same writing tasks to plan, they considered rhetorical issues such as purpose and audience expectations for their writing. Instead of simply planning to re-tell information, these writers were able to transform information for specific audiences and purposes. Their work suggests that for writing tasks that ask students to do more than report information or recount events, many students may fail because they don't consider rhetorical issues. Thus, students' texts may fail because they can not or do not develop useful initial intentions to guide their writing.

Inquiry Situation

Following the lead of this research, I set up a situation in which I could observe students' intentions throughout their writing processes. First, I had to decide what kinds of intentions to look at. Writers have many kinds of intentions, ranging from broad genre-level concerns to short-lived sentence-level issues. For the purposes of this inquiry, I defined intentions as the conscious and articulated goals that guide writers. I use the term intention in a limited sense because I wanted to investigating students' intentions at the level at which we can intervene in writing classes.

I asked 20 first-year community college students who were enrolled in a basic writing course and 19 first-year university students enrolled in an entry-level college writing course to write a letter of application to the College Job Screening Service, a fictional agency that matches deserving college students to potential summer employers. I chose this task because I wanted to specify an audience and because I wanted a task that the students would find interesting and useful. In general, the students found the task very engaging. In fact, a number of students planned to keep photocopies or computer disk copies of their letters as drafts for applying for real jobs.

This task required the students to select and present information about themselves that would be suitable for the purpose and audience of the application letters. They had to do more than complete a fill-in-the blanks job application; in their letters they had to make the strongest case that they could that they should be considered for employment. To help the students focus their planning and writing, the writing task also specified three criteria that their letters should meet:

- include appropriate personal information
- show that the applicant can apply his/her high school or college courses
- exhibit a personal but business-like tone.

These three criteria became the basis for my observation of the students' intentions.

Observation Methods

My observation methods included three types of data collection. First, to see what kinds of intentions they developed, I had the students work with a partner in a collaborative planning sessions. In these sessions, the students talked about the task in general and planned how they were going to meet the three application criteria: including appropriate personal information, showing that they could apply courses, and using a personal but business-like tone.

From these transcripts of these planning sessions, I excerpted everything that each student said about the three application criteria. Then another rater and I independently judged these excerpts for the usefulness of the intentions that the students had developed to meet each of these criteria.

For example, students often planned to use previous work experience as a way to include appropriate personal information. We based our judgments of the usefulness of students' initial intentions for this criteria on the extent to which students made connections between specific examples and general points. Thus, students whose planning excerpts consisted only of a list possible information were rated as having less useful initial intentions, and students who talked about using information to make a point about themselves in their letters were rated as having more useful initial intentions.

The second kind of data that I collected was the students' finished drafts. I looked at the students' drafts because I wanted to see how well they had implemented the intentions that they developed in their planning sessions. The students turned in these drafts after working on the assignment for one week. Again, another rater and I independently judged each text for general quality and for success in meeting each of the three application criteria. Thus, we gave each text 4 scores, using a separate rating scale for each judgment. The rating scale below is for INCLUSION OF APPROPRIATE PERSONAL INFORMATION. For this criteria, we gave a text a 3 if it made clear use of appropriate personal information that was well-developed and appropriate for this situation. Texts that included no personal information or no appropriate personal information were given a 0. We gave 1's or 2's to those that fell in between.

PERSONAL INFORMATION

3 Clear use of personal information, developed and appropriate for this situation

2 Clear use of personal information, undeveloped or developed but not appropriate for this situation

1 Minimal personal information included, undeveloped and/or not appropriate for this situation

0 No use of personal information or completely inappropriate information for this situation

Finally, I interviewed each of the students after they had turned in their drafts. In these interviews, I asked the students to judge their own texts and sets of texts written by other students for general quality and for success in meeting each of the application criteria. To help them, I gave them copies of the scales used by the judges. My purpose in these interviews was to see how well the students were able to judge how well their texts met the intentions that they had develop in their planning sessions.

Results of Observations

These three types of data, the excerpts from the planning sessions, the students' texts, and the students' post hoc judgments of their own and other students' texts, allowed me to ask two interesting questions. First, were the students able to judge the success of their own texts for both general quality and for success in meeting each of the application criteria? The short, answer to this question is no, and because I want to look closely at the next question, I won't discuss these results in detail. However, briefly, the students that I observed showed a bias in favor of their own texts over texts written by other students when they were asked to judge their own and other students' texts for general quality and for tone. In short, they could not see problems in their own texts that they could see in the texts of others.

The second questions asks: Is there a relationship between developing useful initial intentions and success in fulfilling those intentions in text? Common sense suggests that the answer to this question should be yes; students who start with more useful intentions for a writing task should end up writing more successful texts. However, as I argued earlier, a number of things can go wrong as writers move from intentions to texts. As Tamara pointed out, sometimes "It sounds so good in you head, but when you go to write it, it's not quite how you pictured it in your mind." In fact, so far there has been no research that links good planning to good texts.

To answer this question about the relationship between initial intentions and the success of texts, I compared the raters' judgments of the students' initial intentions from the planning excerpts to their judgments of the students' texts in meeting each of the application criteria and for general quality. For example, the box below shows the comparison for inclusion of appropriate personal information. The 16 students in the upper left cell are those whose initial intentions were judged as useful and whose texts were

judged as effective in meeting this criterion by the raters. The 14 in the lower right hand cell are those students whose initial intentions were judged as less useful and whose texts were also rated as less effective. Thus, of the 39 students in the study, 30 of them fit one of these two patterns where there is a match between the usefulness or lack of usefulness of their initial intentions and the effectiveness ratings of their texts.

Personal Information

Intentions	Text Effectiveness: High	Text Effectiveness: Low
Useful	16	3
Less Useful	6	14

The remaining 9 students fell into the mismatched cells, useful intentions with less effective texts or less useful intentions with effective texts. Thus, those that fit the matched cells outnumbered those that fell into the mismatched cells by over 3 to 1, suggesting that there is a strong relationship between the usefulness of students' initial intentions and the effectiveness of their texts. I used a chi-square procedure to test the statistical significance of this pattern, and it was highly significant.

The same pattern also holds true for tone, application of courses, and general quality. Thus, students whose initial intentions were judged as useful, that is, as going beyond listing information to make connections between information and generalizations, tended to write more effective texts. Likewise, students whose initial intentions failed to make such connections tended to write less successful texts because they didn't make those kinds of connections in their texts.

These are interesting results because they link good planning to good texts and because it suggests that helping students to develop more useful initial intentions may help them to produce better texts. However, these results do not prove that good planning causes good texts. It would be too simplistic to assume that getting students to do better planning would automatically translate into better texts.

To illustrate this, I'd like to look briefly at three excerpts drawn from the texts of three of the community college students, Mary, Laura, and Tamara. I chose these three excerpts from the sections of the students' texts where they discuss work experiences to meet the inclusion of appropriate information criterion. The first is Mary's text. She says:

> I am confident that I am capable of working very well with people. A possitive [sic] attitude and an out going personality are characteristics about myself that helped me to acheive [sic] both in school a vareity [sic] of friends and good relationships with my teachers, and at work, the ability to make good customer/employee relationships with the public.

As you might guess from this excerpt of her text, this was a hard writing task for Mary. As a first-semester student without a strong high school record, she didn't think that she had much to say about applying courses. During her planning session she said that she hadn't done much in high school. She wasn't a good student, and her only extra-curricular activity was marching band. Since high school, she has only had two jobs; she says about her current job, "saying that I worked at K-Mart...I mean I don't know how far that will get me."

Mary was right. If she limited her letter to listing her past work experiences and her limited accomplishments, she probably wouldn't have written a very effective letter; thus, Mary made some good general observations about her personal qualities rather than focusing on her high school or employment record. However, Mary appears to have missed the point of the assignment--that she needed to link these generalizations to specific examples.

In contrast, the excerpt from Laura's text has slightly more list-like structure but gives specific details that support the generalizations:

> I worked at Giant Eagle [a local chain of grocery stores] for 1 year. From my position as a cashier, I have gained much responsibility and from responsibility I have learned promptness and how to deal with money. I enjoy working and performing services for the public. I also have worked for K-Mart in the apparel department. Working for K-Mart, it has added a lot more responsibility and again I have dealt with the public. I have also learned how to do displays and follow layouts. During my 2 years at K-Mart, I have received 2 Customer Care awards for outstanding customer service.

While Laura's syntax could use some work and we might advise her to organize her ideas a bit more clearly, she has done a credible job making generalizations about her work experiences and supporting them. Where Mary needed to deal with a more basic problem (lack of specific details), Laura needs to fine tune her text.

Finally, the excerpt from Tamara's text illustrates good use of specific examples to build to a generalization.

> I have some experience in the working field as a part-time cashier for a year at Sears and Roebuck. There I helped customers, put clothing out on the floor, and kept the area I worked in clean. Working at Sears has taught me responsible because there you try to help people in whatever they need, work with money, and it teaches you how to communicate with others.

Much like the students in Perl and Sommers' revision studies, Tamara doesn't see problems like substituting *responsible* for *responsibility* or the parallelism problem in her last sentence. However, unlike Mary, Tamara succeeded in her intention to make a point about her work experience and provided good evidence to support that point. If her text fails, it's because she has a very different kind of problem than Mary did.

In summary, then, these observations show a link between good planning and good texts. This is good news because it suggests that at least for some kinds of writing tasks, we may be able to help students like Mary set more useful initial intentions. However, as I mentioned earlier it would be presumptuous to assume that better planning would cause every student to write better texts. As Tamara and Laura illustrated, developing useful intentions to guide writing may only be the first step in implementing intentions in text. Even if they begin with useful intentions, producing a text that fulfills those intentions may still be problematic for students.

I learned a number of things through this observation. However, what surprised me the most was that a number of students like Mary seem to need much more explicit examples to see the point of this assignment–moving beyond listing to developing and supporting points. Although many of the students understood this difference from the outset, a number of the students, like Mary, seem to have missed this point despite instruction about the difference between listing and developing and what I thought were explicit examples of each. Given the link between good intentions and good text in this study, it seems likely that these students would be able to write successful texts until they understand this basic difference. Thus, it may be crucial to identify these students early and intervene to help them. Also, Mary, Laura, and Tamara's texts may provide more instructive examples for illustrating the differences between listing and developing, at least for this writing task and ones like it.

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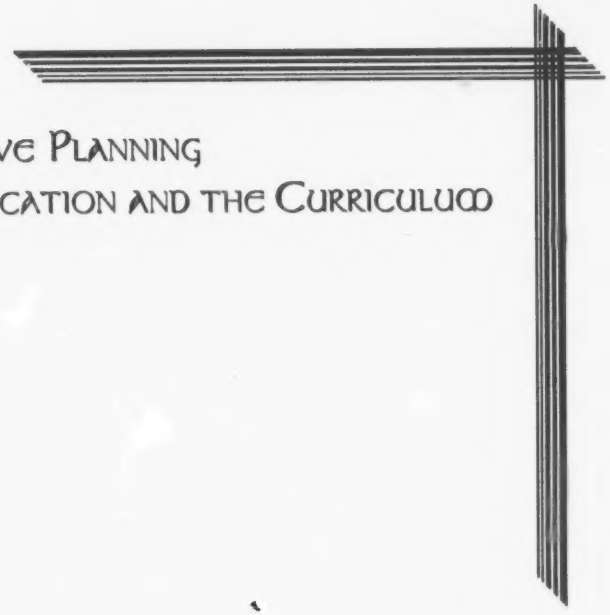

Adaptations of Collaborative Planning Discoveries in Teacher Education and the Curriculum

"Mirror, Mirror on the Wall. . . ."

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In her poem entitled "Mirror," Sylvia Plath allows the mirror to describe its reflective nature as it reveals the changing appearance of the woman who looks into it day after day. In one sense, the mirror internalizes and reflects to the woman the changes she encounters in growing older.

The act of reflection plays and should always play an important role after any planning session to help both the planner and supporter internalize what occurred in their planning session. We often refer to this act of reflection as processing. In the cooperative learning model developed by David Johnson and Roger Johnson of the University of Minnesota, processing plays an integral and crucial part of a cooperative learning lesson.

In *Cooperation and Competition: Theory and Research*, David Johnson and Roger Johnson observe:

> Learning, using, and perfecting social skills requires the processing of how effectively group members are working with each other. **Group processing** may be defined as reflecting on a group session to (a) describe what member actions were helpful and unhelpful and (b) make decisions about what actions to continue or change. The purpose of group processing is to clarify and improve the effectiveness of members in contributing to the collaborative effects to achieve the group's goals. (30)

Students in a cooperative learning group ask and answer such questions as "What did we do well today?" or "What important ideas did we learn today?" or "What do we need to improve in the way we work together so we can function better tomorrow?" By doing this, students start to internalize material and behavior until both become intuitive. Please keep the above citation from the Johnsons in your mind like a template while you read the account of the processing sessions and responses I describe below.

Currently, I teach a methods course at Duquesne University for prospective English teachers. During the first semester, I had undergraduate students; this semester, graduate students. In both courses, I introduced the students to collaborative planning. Linda Norris, from the Center for the Study of Writing, presented the concepts and structure of collaborative planning to the undergraduates during the first semester while I presented the same material to the graduate students during the second semester. In both instances, the students practiced the modelled activities and then used collaborative planning to construct a paper I assigned for the course.

I did not give the fully defined writing assignment to the students at the outset. Instead I gave them bits and pieces to allow for an incubation of ideas. They did not get the actual assignment until the evening they formed their collaborative planning pair. I did not want them coming to the planning session with a pre-conceived paper or even with a rough draft. I felt that this would impede any discovery on their part.

First I gave them a handout which read:

> Select a phase of teaching English that we have read about in Tchudi, read about in an article or handout, or talked about in class.
> • What intrigues you about this phase or idea?
> • What might be some objections to this idea? What would be some counter arguments?

•How do you see yourself developing an argument in favor of this idea based on your personal philosophy of teaching in general and your philosophy of teaching English in particular?
•What is your personal philosophy of teaching?
•What is your personal philosophy of teaching English?
Keep notes on this in your journal. This will form the basis of your first major writing assignment for this course dealing with pedagogy. Your audience will be your colleagues who will be reading your article in a professional journal.

They had the gist of the paper, but not the particulars. With this approach, I felt that they would reflect on the content of the paper, but not have a clear idea of how they were going to construct the paper. If you look carefully at the incubation assignment and then at the actual writing assignment below, you see that they did have the complete assignment. The phraseology and additional particulars differed from the incubation assignment.

A week later they received the actual assignment.

Your first major writing assignment is as follows: You have been asked to write a journal article for a new journal aimed at college students who are preparing to enter the field of teaching. Of course your article will focus on the teaching of English. You are to focus your article on a phase of teaching English that you find especially appealing and rewarding. In your article, you want to demonstrate your general philosophy of teaching as it pertains to this selected aspect of teaching English. Also, be sure to support your contentions with appropriate citations from the experts.

Your paper is to be between 3 to 5 double-spaced typed pages.

Half the class period next week will be dedicated to collaborative planning. The procedure will be as follows:
•Take turns acting as planner and supporter–30 minutes total
•First planner will review his or her taped session to get information while the first supporter will sit in on a processing session. 15 minutes
•Second planner will listen to tape while the second supporter processes the session. 15 minutes.

After this planning session, I then asked each collaborator a series of questions to promote reflection and internalization of their first experience with a planning session.

I first asked them, as planners, to describe their planning sessions. The following statements depict not only what happened in the sessions, but also some prevailing attitudes that grew out of the session. (Please note that these response only approximate the full responses.)

Question 1: "What happened in your planning session?"

1a "We went over my plan. My supporter helped to focus in on my topic to clarify it."

1b "Helped me to pull the main ideas and to understand them."

1c "I lost my nerve with my original idea. My supporter re-focused it and showed me that I was not off-track from the original assignment."

1d "We were talking at first. Tried to focus in and clarify."

1e "We focused in on four aspects rather than using a shotgun approach."

1f "We talked more about the plan in our heads rather than about how to write the paper."

1g "Talking, verbalizing helped me to think more clearly. I think I was a better supporter to myself. More ideas flowed."

From these comments, I notice that the planners understood the process of collaborative planning well enough that they described the expected outcomes of a good planning session. Also, I feel that the planners saw the positive benefits of talking through a paper first, getting a sense of direction. Other comments reflected how the planner was able to get a sense of audience from the planning session. Although they never directly stated it, some planners implied that a rehearsal of ideas undergirded their planning sessions.

I then asked them to describe how they viewed themselves as supporters. Again, the responses demonstrate a variety of attitudes. While they posited the benefits of having a supporter, they had doubts about their own role as supporters. This contrasts with statements they made about their supporters. While I am putting the comments to Questions 2 and 3 side-by-side, I am not juxtaposing comments by the same person on the two questions. I merely want to contrast how people viewed themselves as supporters and how they view their supporters. (Please see Figure 1 on Page 73.)

I find it interesting how, on one hand a person describes his or her supporter role in a negative, almost apologetic, manner but then describe their supporters in a positive manner. The collaborators, as supporters, felt a lack of experience or a sense of being intrusive. In a way, they took too literally the admonition that a planning session belongs to the writer. Even though we reviewed protocols of planning sessions, the collaborators did not have a perception of their own potential or direction as supporters. They hesitated to take over the session or to intrude upon the writer's thinking. In doing so, some opted for a passive role as a supporter or for a role as a "yea-sayer." By verbalizing and hearing this contrast, the collaborators act as a mirror for each other, reflecting back what might otherwise remain hidden.

In contrast with this lack of confidence in themselves as supporters, almost all the planners praised their

Question 2: How would you describe your role as a supporter?	Question 3: How would you describe your supporter
2a"Within me there were mixed feelings. I felt torn between feeling guilty as a weak supporter and just saying something. I chose to be a passive supporter."	3a"My supporter was helpful. I had no clue at first. My supporter pointed me in the right direction."
2b"I felt stress being a supporter."	3b"I knew the information. My supporter kept asking me 'What are you going to do with it?' Or, 'How are you going to write about it."
2c"I felt that I was intrusive--that I ended confusing my planner."	3c"I dropped my ideas. Forced to make connections from a different perspective."
2d"I felt pressured not to intrude on the planner because of time constraints."	3d"I wanted more confrontation on my ideas. My supporter seemed to merely agree with me."
2e"I felt comfortable, but inexperienced."	3e"We liked each other's ideas. We could focus on more specific aspects. Asked general questions. Supporter was awfully nice."

FIGURE 1

supporters. Their comments indicated the helpfulness of the supporters (3a and 3c). In looking at comment 3e, I feel that the planner was ambivalent to some extent. On one hand, the planner said, "We could focus on more specific aspects." The next sentence states, "Asked general questions." I see this as a duality of the session and wonder how general questions led to the discussion of specific aspects.

Comment 3d, however, takes a different tack. The planner indicates that he wanted more confrontation for the ideas presented. In a sense, the planner asked to be stretched and challenged, rather than affirmed. When he explained this in the processing session, he did indicate that the supporter did ask appropriate questions. He wanted, however, more direct challenges to his ideas and issues.

The hesitancies and fears present in these comments earmark a first time encounter with collaborative planning. As both collaborators reflect on what they did, they will improve their supporter skills for the next session.

The next series of questions asked the collaborators to concentrate on what they gained from the sessions as both planner and supporters. Again, I placed these comments side-by-side for comparison purposes. I also recorded merely words or phrases from their responses.

Another interesting comment threaded through this discussion. When the collaborators spoke about their role as supporters, several of them referred to the planner as "my writer." I found this interesting because, to me, it indicated the investment that the planner made in the writer and that the planner felt a sense of obligation and unity with the planner. (Please see Figure 2 on Page 74)

Looking at the responses to Questions 4 and 5 in Figure 2 perceived actual benefits for themselves as both writers and as supporters. One idea that constantly filters through all the work we have doing in the project over the last four years is again evident. We have shown that the supporter gains as much from any planning session as does the planner. Comments 5b and 5f above show that the supporter gained some insight into his or her own paper just as did the planner. Comment 5f, I feel, underscores my position in this article that internalization occurs when one reflects on what one is doing. In the instance of Comment 5f, the writer found more questions to ask herself about her own paper. In fact, she even uses the word "internalizes" to describe what acting as a supporter did for her.

As writers, these collaborators echoed ideas that we have heard many times in the project. They gained a better sense of themselves as writers whether it was moving from doubt about paper to having more confidence (Comments 4b and 4c) or a clearer understanding of what to say and how to say it (Comments 4d and 4g). One writer even verbalized one of the more important tenets of collaborative planning by saying, "I had a reader's response to my ideas."

I asked one final question during this processing session. I wanted to allow the collaborators to see that everything does not have to go well in a session and that

Question 4: What did you gain from this sessionas a writer?	Question 5: What did you gain from this session as a supporter?
4a New ideas 4b Confidence in my ideas 4c Courageousness instead of hesitancy 4d Something to say 4e A reader's response to my ideas 4f Reinforcement 4g A reminder that what I want to say is not what I actually do say	5a Opportunity to help, encourage, focus 5b Better understanding of the assignment 5c More empathy for other's points of view 5d Helped to come up with ideas--outline 5e A summing up 5f More questions to ask myself--internalize

Figure 2

they need to understand what did not go well in order to avoid these mistakes in the future, especially when they start to work with their own students.

QUESTION 6: WHAT DID NOT WORK WELL IN THIS SESSION?

6a "Felt rushed for time. Not enough chance to be a help as a supporter

6b "Did not know how to interrupt or interject comments when I was the supporter."

6c "Felt I was derailing the planner with my comments."

6d "I kept apologizing to the planner for interrupting."

6e "I automatically became my own supporter and did not allow my support to fully work with me."

6f "We ended up talking about talking, not about how to write the paper."

6g "Had a better conversation about the paper when we turned off the tape recorders."

6h "Time"

These comments seem to concentrate more on what went wrong in the supporting phase of the planning session whether it be the time constraint (Comments 6a and 6h) or how to act properly as a supporter (Comments 6b, 6c, 6d and 6e). I see these comments as crucial comments that again underscore what we have learned over the past four years about the role of the supporter in a planning session. Being a planner is, in some respects, easy. Being a good supporter, however, requires practice, tact, empathy, and a sense of timing. *How do I interrupt the flow of ideas? How do I ask the right question at the right time? When should I stop the planner?* These questions might never have surfaced had we not taken time to reflect, to process the planning session.

After this planning session, the students had a week to prepare their papers. As they turned them in, I gave them two activity sheets. One was a peer review on which the supporter was to read the writer's paper and make comments to questions such as:

1. Summarize the paper in three to five sentences.
2. Point out two or three strengths of the paper.
3. Using the section on "Conference Questions" entitled "Ways to Read a Paper," select two questions from each of the three areas that most apply to this paper. Then writer one or two sentences in response to each selected question. (Note: "Conference Questions" appears in the peer tutor handbook I use with the peer tutors in our writing center at Fox Chapel Area High School.)

Each writer in turn read this response sheet, reread his or her paper, and then filled out a self-evaluation form. This form asked the writer to do the following.

1. In your own words, what did you do well in this paper?
2. How well did you address your audience?
3. What ideas carried over into this paper from your planning session?
4. Grade your own paper and explain the grade.

By allowing the writer to evaluate his or own paper, I am adding another layer of processing, and therefore internalization, to the entire creation of the paper from the collaborative planning session to the finished product. This process then allows the writer to meta-cognitively assess and evaluate his or her composing process.

In retrospect, I should ask the supporter to respond to another question. The next time I use this combination of evaluation sheets, I will include a question that will ask the supporter to indicate any ideas that carried over from the planning session since I ask the writer to do so (see below). With this question for both the writer and the supporter to respond to, I feel that both the planner and the supporter will become more aware of his or her composing process and can then internalize it to an even greater extent.

In looking at the responses to the question about carry-over from the planning session into the paper, I found that the writers did carry something over. The statements below represent the various degrees of this carry-over.

1. Virtually none. I think the planning session was more useful in helping me focus on a topic. I was trying to address three or four topics at once initially; the planning session helped me to narrow things down.
2. Talking with Diana helped me to make some connections I hadn't made previously on my own, such as how form can be comforting and not threatening, etc.
3. Idea for the personal story in the introduction. Structure of the paper including philosophy of teaching.
4. Many ideas carried over--essentially everything I discussed with my partner carried over.
5. Some ideas, but not all.

Responses from other writers indicated specific ideas that did carry over.

While I do not feel that everything needs to carry over from a planning session into a paper, I appreciate the insight that these writers had in knowing what did carry over. More importantly, I feel that they selected appropriate material, ideas, and connections to carry over into their papers.

Since these students were in a methods course, I wondered what transference of collaborative planning there would be into their teaching. One student, Kim, is currently teaching a course at Community College of Allegheny County. When she gave me her journal reflections and her paper on collaborative planning, she wrote me a note:

> As I was reading over my response log I found entries relating to my frustration with the group work in the class I teach at Community College. After our class sessions on collaborative planning, I integrated what I had learned into my class activities. It worked well for the class, and I was interested in the student response on their course evaluation about collaborative planning, and received positive responses.

For her paper for my course, Kim chose to write on her experience with collaborative planning. In the process of doing so, she also reflected on her history as a writer. In response to a journal question I asked (What intrigues me about this idea?) Kim wrote:

> In 1973 in my own sophomore English class, we tried to use small groups. They were unfocused, unstructured, and unproductive. Our teacher was not involved in the process; we were unprepared for our tasks. And yet the idea of group work wasn't all wrong and the seed of what was right about it remained with me. 1978, Grove City College, my junior year. I was drawn to journal classes. These classes were inspiration to write, write, write. I wrote, and my perception grew. But I always felt that something was missing. I knew I could grow more as a writer, but how? I did well in my journal, made "A's" and yet I was not satisfied. What was missing?
>
> Collaborative planning may be the missing key to both of my memories. I'm intrigued that students can learn to write together in the role of planner and supporter. I'm intrigued that there are structured plans for how students can help each other write. I am attracted to the idea of teacher involvement where the teacher always listens and always is available.

Kim, in her paper, described how collaborative planning helped to focus her writing for this assignment. She also indicated that she will be using collaborative planning in her classes when she begins teaching. What intrigued me about this, was the fact that Kim learned collaborative planning in our class, used it to write her own paper, and then tried it in a class she was currently teaching. This type of reflection and reinforcement will give Kim a solid basis for using collaborative planning that most of the other students in our class will not have the opportunity to experience until they are student teaching.

Another student, Barbara, was attracted to the socialization process that occurs with cooperative learning in general and with collaborative planning in particular. She and Kim were paired as planner-supporter for our class writing assignment. Barbara also indicated in her paper the advantages she saw for using collaborative planning as both a writer and a future teacher. In her journal, in response to the question about what intrigued her about collaborative planning, she wrote:

> The camaraderie of the process which causes the students to engage in intellectual and social discourse with persons they might not otherwise interact with.

In her final paper, Barbara carried over the importance of the social aspect of collaborative planning for her.

> My own personal experience with collaborative planning has reinforced my contention of its value in the planning-to-write as well as its sociological benefits. For example, I may not have written this article had it not been for the encouragement of my supporter. . . . She enthusiastically cheered my approach to the idea that collaborative planning has many other benefits besides helping one to plan to write a paper. She reassured me that I only needed to refine my plan eliminate some of the source material I was originally going to use. She exclaimed, "You have plenty of pertinent material already to write an important and interesting article. Just focus in on what you want to say." Might I add, I have formed a lasting friendship with my supporter, whom I in return, had supported in her planning to write efforts.

Kim and Barbara actually acted as supporters for each throughout the entire course. I had overheard conversations in which they talked about calling each other on the phone and talking over ideas and problems

raised by the course material. In effect, they extended the supporter aspect of collaborative planning to a larger issue that of the course itself.

Both Kim's and Barbara's experiences reinforce the concepts of the mirror-window analogy I developed in my article, "The Right Metaphor," for the 1990 Making Thinking Visible casebook entitled *Collaborative Planning: Concepts, Processes, and Assignments*. I defined a mirror exchange as "one in which the interaction between the planner and supporter allows the planner time for consideration, reflection, and reconsideration." (54) I then defined a window exchange as being

> "transparent enough to allow the planner to see both sides of the wall and to get a clear vision of the 'outside' of his or her mind or to see concerns about the paper beyond the immediate question or topic of conversation. It may also open up some concerns or questions for the supporter concerning his or her own paper." (55)

Figure 3 illustrates both the mirror and window exchanges.

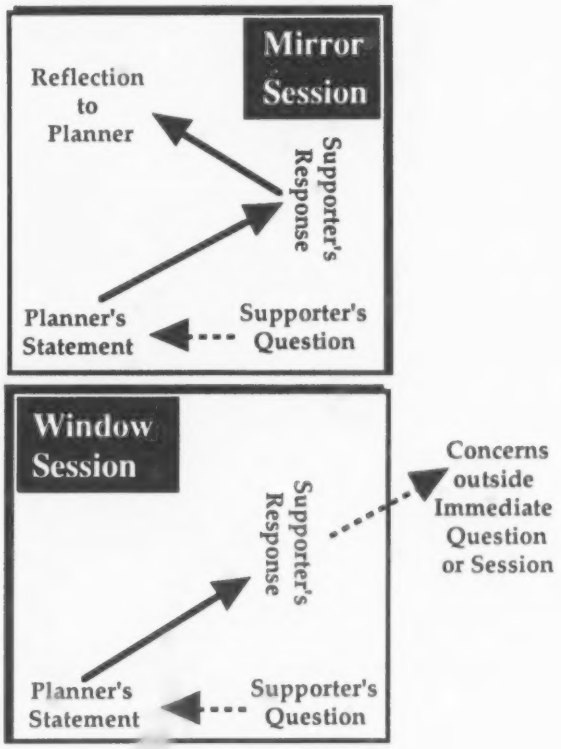

Figure 3

I feel that Barbara's and Kim's comments above illustrate mirror-window exchanges. In Kim's case, the planning session and journal writings helped her to reflect on her own writing history and to make some decisions about what could have been better. She then projected ahead about how she will use collaborative planning in her own classes.

Barbara moved from the immediate application of collaborative planning for writing to seeing its sociological value and benefits. In this instance, the window analogy comes into play. Not only will Barbara use collaborative planning for writing, but she will use it help students develop their social discourse.

Mirrors, reflection, processing. These words underscore the necessity of talking about a collaborative planning session to help both the planner and the supporter to internalize what went on in their planning session and what ultimately appears in their papers. The Johnsons observed, "The purpose of group processing is to clarify and improve the effectiveness of members in contributing to the collaborative effects to achieve the group's goals." (30) This observation underscores an important aspect of collaborative planning: *Talking through a paper helps to generate ideas and directions for the paper.* It also underscores the fact that the planner and supporter need to talk about the planning session itself to validate what they did well and what they need to improve the next time. By doing this, both people begin to internalize and eventually intuit what needs to be done. They will move away from the trepidations and fears, as supporters, that they are interrupting the planner and will begin to realize when they need to interact with the planner to vitalize the ideas and directions for the paper under discussion. Unlike the woman in Plath's poem who strikes out at the image she sees reflected back to her, the collaborators will become the mirror themselves, reflecting on their planning, their supporting, and ultimately their writing.

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From Representation to Practice: Case Study of a Preservice Teacher

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I would like to offer a discussion of some work that I've done with student teachers in the English education program at the University of Pittsburgh. I conducted a close analysis of how seven preservice teachers represented two techniques during methods courses and during student teaching and how their representations influenced their practice of these techniques. These two techniques shared common features and purposes such as student-centeredness, active learning, student participation, exchange of ideas, and posing and solving problems, to name a few. They also shared certain assumptions about teaching and learning: that students can teach each other and learn from each other, that speaking and listening to others is important and productive, that students can generate their own ideas and share them with other members of the class, and that reflection is an important part of learning.

I collected eight different types of data including surveys, feature analyses, journals, lesson plans, and interviews over an academic year from the beginning of methods courses that provided instruction in these techniques to the end of student teaching where these practices were used. From these different measures emerged each participant's representation of each of the two techniques. I discovered that student teachers' representations consisted of a variety of components such as attitude, personal and classroom experiences, and reasoning. These components triggered what I call reflection points of acceptance, consideration, and conflict about the teaching technique and its use in the high school English classroom. A point of acceptance is one of confirmation or agreement with the technique; points of acceptance strengthen the likelihood that the technique will be integrated into the teaching repertoire. A point of consideration is one of weighing positive or negative aspects of the technique; points of consideration can go either way in closer acceptance of or further resistance to the technique as part of the teaching repertoire. And points of conflict are resistance to the technique or potential problem recognition; several points of conflict will most likely result in abandoning the technique as part of the repertoire, especially if it seems impossible to resolve the problems that the technique poses. I'll say more about this emerging repertoire (See Figure 3 on page 81 for illustration) and give you another chance to look at it later.

The whole study would take too long to explain in one short article, so I'm only going to include a small portion of this work here. I've decided to focus on one particular case study, and I'm also going to limit my remarks to only one of the two educational innovations I examined, a technique for teaching writing called collaborative planning (the other technique was creative dramatics, by the way). Collaborative planning (also referred to as CP) is a specific writing technique first developed by Linda Flower that helps writers to use planning at various points in the writing process, developing their own plans for creating text with a supporter who acknowledges, questions, and challenges the writer about rhetorical concerns such as purpose, audience, and textual conventions (Flower, Burnett, Hajduk, Wallace, Norris, Peck, and Spivey, 1990).

Let me begin with a composite of Laura and her representation of collaborative planning. Through writing attitude surveys and written responses in her journals, a feature analysis, her personal and classroom experiences, and oral and written reflections on these experiences, we can begin to see what her representation of CP looks like.

Laura was seeking professional teaching certification in the student teacher training program at the University of Pittsburgh. On the first class meeting where she would be learning CP (August 30, 1990), I administered a 30-item writing attitude survey to the class. The items on this writing attitude survey ranged from SA for strongly agree to A, agree, D, disagree, and SD for strongly disagree. Items were coded as positive and negative toward collaborative planning. Laura gave SA (strongly agree) responses to the following items:

> When I have a writing assignment, I like to talk to someone about it before I write.
> People can give me useful advice about what I'm going to write.
> When I have a problem writing, I like to bounce ideas off other people.
> Telling a friend about my ideas for writing helps me write better.

And she gave SD (strongly disagree) responses to these items:

> Writing should be a very private process.
> I like to wait until I've finished a paper before I tell people about my writing.
> It's a waste of time to talk with other students about my writing.

Laura's responses to these seven items remained consistent at all three data collection points over the year. After that first class where we discussed CP, Laura wrote her reactions to this technique:

> Well, I think it's very clear that this type of activity could be extremely useful in planning for writing. I think I use some sort of adapted version whenever I write. I love to talk to someone else beforehand. (Journal response, August 30, 1990)

Laura's personal experience of what she does as a writer and her responses to items on the attitude survey form an approving opinion of CP initially, what I call points of acceptance, based on the notions that writing should not be a private enterprise and that talking to someone about writing can actually improve writing.

But then Laura reasons back and forth about collaboration for students she might be teaching, a point of consideration: there may be students who want privacy, who do not love to talk to others like she does; but most teens do like to talk to their peers. She resolves this concern by suggesting that she would consider letting each writer do what works best for him or her:

Consideration

> ...However, I wonder about students who enjoy their privacy and might not want to talk before they write; or they may be writing about a personal subject which they would not want to share. I also think this approach fits in well with most teenagers natural tendencies: to talk about themselves with peers. Why not work with their own preferences in helping them to learn? (Journal response, August 30, 1990) (consideration)

In her second journal response, after doing CP with another class member, tape recording their planning session, and listening to their tape, Laura transfers this experience to how students she will be teaching might benefit from CP:

Acceptance

> I can see how this aspect [being a supporter] would certainly boost a teenager's sense of self-esteem and worth. Especially someone who may not have been doing well with other aspects of the class. It was even gratifying for me. (Journal response, September 6, 1990) (acceptance)

Close to the end of the semester, I asked Laura to predict how she would teach CP. At this point practical concerns surfaced about keeping students on task, how high the noise level would be, and how much time it would take to teach CP (points of consideration). Her attitude toward CP still remained positive, however:

Consideration

> I think most students would talk about subjects other than their writing, at first I would have to circulate around to see how they were progressing and keep them on track....I also think some students would not participate very actively in their role. It would depend on their relationship with the other student....There would be a great deal of noise....I think they'd probably produce better writing--I feel pretty sure of that. More than anything, I think this activity takes time to make it productive. They'd probably need about 2 or 3 times before it would really help them, but I'm confident that it is a worthwhile project....I would have one student work with me for everyone else to watch. I would be the supporter, and the student, the writer. We would go through a brief 5-10 minute CP session. I would inform them that tomorrow, they will be given half the period to do this, and the other half to write. Their papers will be due in 3 days. They'll do CP and begin writing--we'll probably have some discussion about how it went. (Prediction, December 6, 1990) (consideration)

I believe Laura reaches the decision to add CP to her repertoire through several points of acceptance; however, she also makes important points of consideration and conflict along the way. If we were to plot Laura's emerging representation of CP on a chart of some kind, it might look Figure 1 where we can see over time how Laura comes to accept this writing technique as something she will adapt and use in her teaching repertoire. (The following codes are used in Figure 1: WAS (writing attitude survey), J (journal), FA (feature analysis), P (Prediction of class use), I (interview after teaching.)

Features of Laura's Emerging Representation of CP

Feature	When	Acceptance	Consideration	Conflict
Talking to someone helps	Aug., WAS	X		
Some writers like privacy	Aug., J		X	
Peer support important	Oct., J	X		
Planner's BB too rigid	Oct., FA			X
CP helps writers construct meaning	Dec., FA	X		
CP could be noisy, gets students off task	Dec., P		X	
Could produce better writing	Dec., P		X	
Student were much more cooperative	Apr., I	X		
Students become own internal supporters	Apr., I	X		

Figure 1. Laura's Representation of CP and Points of Acceptance, Consideration, and Conflict

Laura has meaningful personal experiences doing CP herself as a writer, yet she does some questioning about writers' privacy and decides to modify the planner's blackboard. Conflict points about the planner's blackboard and writer's privacy are resolved in Laura's classroom situation in April that we will examine next. A strong acceptance point for Laura was obviously her success with CP in a lesson with students who normally have difficulties with reading and writing. Couple this strong acceptance point with Laura's illustrations, attitude survey responses, and selections of critical features of CP that fit with her beliefs about teaching writing, features like providing class time for students to see how others think, and CP is a social/cognitive process for constructing and negotiating meaning, and we see a representation of CP that suggests that Laura will use CP as part of her repertoire for teaching writing.

Let's see how the last two features in Figure 1, students were much more cooperative, and students became their own internal supporters, were played out in April. Laura learned that she would be doing her student teaching at a large inner-city school and that she would be teaching ninth grade EWER (English With Emphasis on Reading) students; these students are considered what is termed "remedial" and "below average." Laura decided to try CP with her ninth grade EWER students when they were doing a unit on writing short stories.

Figure 2, on Page 80, illustrates several excerpts from an interview on Laura's reactions to this lesson using CP with this class. Notice the interplay among Laura's classroom experience, attitude, and reasoning with CP. The interview contains several critical points of acceptance of CP for Laura. We see how she also makes points of consideration and conflict that push her to work out an adaptation of CP to fit her classroom context and her beliefs about teaching writing. I've double coded Laura's responses--points of acceptance, consideration, and conflict appear in parentheses to the right of Laura's responses, and the components of the representation appear in parentheses at the left.

Even though Laura ends the interview by saying that CP can be "intrusive," she wants to do it again because she believes that it is a "good thing to teach." She modifies the CP technique in ways that she thinks will work best for these students, without the planning blackboards or technical vocabulary. So she downplays the blackboards and focuses the class's attention on how to be a good supporter by having students think about different types of questions and by getting them to be her supporters when she plans a piece of writing. She also believes early in her understanding of CP that she would let students choose if they wanted to do CP or wanted to write privately. The student writing about her pregnancy reinforces Laura's vision of the writing classroom where students could have a private corner if they chose not to collaborate on a certain assignment. But ultimately Laura wants all of her students to try CP because she believes that one of its most important goals is to allow writers authority, ownership, and

Component		Point
(Personal Experience)	...I thought it [CP] was kind of a natural way to start writing. 'Cause I do this....When I first heard about it I was just thinking, "How would this work for me if I was a student?"...I thought, "Yeah, it would. It would probably help me a lot." And I-I liked the idea. The only thing I didn't like about it was that sometimes when I write I don't feel like telling somebody about it. There's--sometimes I write stories and I don't want to talk about it becauseit's almost like you'll jinx it, you know?...I didn't want to spoil it by telling it to somebody.	(Acceptance) (Consideration)
(Attitude)	And I think there are some people who do prefer writing privately and they don't want to talk about it. Especially if it's a sensitive topic.	(Conflict)
(Classroom Experience)	I had a girl in the fifth period class who was writing about herself and her pregnancy and I was helping the guy who was the supporter of the group to ask her questions....Her story stopped after the first paragraph. Like, her last sentence said, "Because my mother was giving me a hard time." But she didn't say what the hard time was and what happened....She needed somebody to ask those questions, but, you know, because it's just painful or just sensitive, she didn't want to tell about it.	(Conflict)
(Reasoning)	...For somebody like that I would probably, you know, if we did this again, and a situation like that came up...I would say, "Okay, people who are doing their writing privately, this is the corner for you. ...And if you do your writing in here, you don't have to participate in this. You know, if you want to, you can sit in on a group and just listen to the questions....Be an observer, or be a supporter, you know. But if the person was at that stage where they had to get some writing down, and they didn't want to be asked questions, then I would provide some time for that person to do it...	(Consideration)
(Attitude)	It is an intrusive technique sometimes and...I just want to make sure that she can do this without feeling--[that she has to collaboratively plan]--Yeah. Yeah. I want them all to try it. I want them all to use it	(Consideration)
(Reasoning)	because what happens, I think, if they learn to do this a couple of times,then you start to be your own internal supporter....You start to--to jell, like--you start to kind of ask those questions to yourself...And that's you know, that's definitely a big kind of benefit from this.	(Acceptance)
(Personal Experience)	...I was doing this with other people before I knew about it....I used to do this with my sister who was not, I mean, she's not in English. She didn't even like to write. She's just, you know...she's a tough listener. I mean, she's active in a tough way....She would not let me say things without elaborating or, you know, so that was good, and that was something that I started to internalize and I started to become much more hard on myself.	(Acceptance)
(Attitude)	I'm going to do this again, though. I really like it. I think they liked it, too. This is a good thing to teach. These are ninth graders. This is EWER. You know what people say?...People say you can't get them to write a paragraph. ...So, I was happy. (Interview, April 11, 1991)	(Acceptance)

FIGURE 2. EXCERPTS FROM LAURA'S INTERVIEW AFTER TEACHING CP

responsibility for their work--that they will eventually become their own "internal supporters."

Upon further reflection, Laura recalls the CP classroom experience (she calls it "discussion planning") and decides to add CP to her teaching repertoire for high school English:

> Acceptance
>
> The CP (discussion planning) was the most successful part of the whole two-week unit on story writing....With the discussion planning, both periods did remarkably well. I can't recall a lesson that went so smoothly with both classes. They enjoyed working with their peers in groups, and I think the idea of each person taking part in one person's work was appealing. Both ninth grade classes have always enjoyed working in groups, and I think it's a very important ability for these students to develop....Each day I modeled the process again but focused on different types of questions. I also brought in the students as the supporters during the modeling so that they would be more involved in the process and better practiced when they began their own groups....I think my students really gained a lot from this technique. They were a little less frustrated with the assignment after being able to talk about their ideas with other people in the class. Over time, I think the students who were reticent to take part in this would really come to enjoy it. I can see how this could really develop speaking skills. It also helped them to see another student's approach to the same assignment which spawned new ideas of their own. I would do this again with writing in a heartbeat. (Written reflection on teaching, April 22, 1991) (acceptance)

Let me return to the model I suggested at the beginning of this paper (See Figure 3). The methodology in this study might serve as a model for teacher educators who want to learn more about their teachers-in-training and how they represent the techniques they are being taught for the classroom. The model illustrates the recursive and cyclical nature of the emerging repertoire, i.e., repertoire development happens over time and changes with each new context for teaching. There can be several points of acceptance, consideration, or conflict in any component of the representation. Similarly, any one point of acceptance, consideration, or conflict may call to mind other components of a

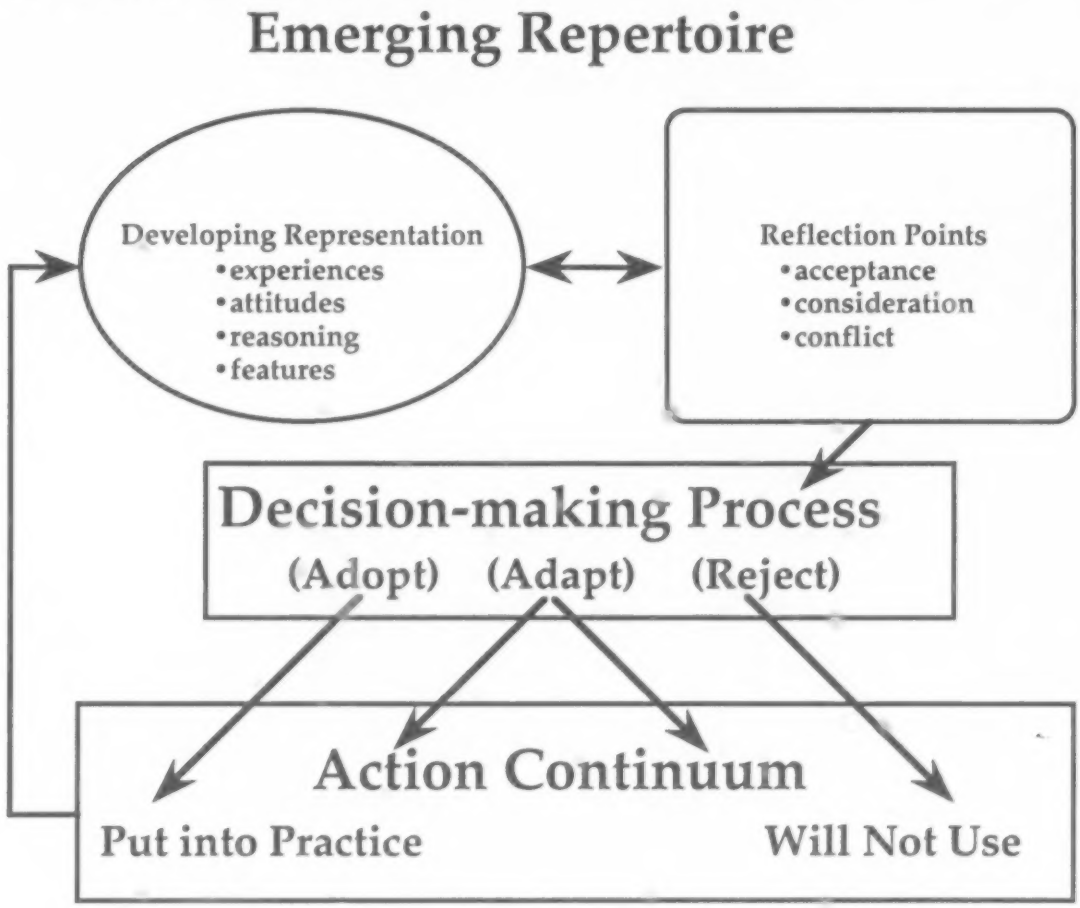

FIGURE 3. EMERGING REPERTOIRE

representation, hence the arrows at both ends connecting the developing representation with the three reflection points.

Points of acceptance generally indicate a decision to use the technique and will most likely result in adopting the technique for the classroom, i. e., the technique will emerge as part of the teaching repertoire (represented by the "Put into Practice" area on the continuum). Points of consideration indicate that the technique is being thought about carefully, pros and cons are being weighed, and a decision is pending. Points of consideration may lead to some adaptation of the technique rather than acceptance or rejection. A decision to adapt a technique may lead to be "Put into Practice" or it may be tried on one occasion and not used again. Points of conflict suggest that a component of the representation is in direct contrast to considering the technique for adoption or even for adaptation. Once a decision is made to reject the technique due to multiple points of conflict or the inability to resolve conflict, the technique will not be used by the teacher (illustrated by the "Will Not Use" end of the continuum).

As we see with Laura, however, one point of conflict does not mean that a teaching technique could not be part of teacher's repertoire. Furthermore, points of conflict are important because they signal potential problem recognition and allow teachers to consider why the technique should not be used. Balancing points of conflict with other points of acceptance and/or consideration could lead to adoption and using a technique regularly, using some adaptation of it for only certain situations, or dismissing it. Multiple points of conflict, however, most likely will lead to abandoning the technique, just as multiple points of acceptance will most likely lead to technique adoption and assimilation into the pedagogy. Teachers accept or reject new techniques into their repertoires over time, and use or rejection occurs depending on the impact of the components of their representations and the balance of points of acceptance, consideration, and/or conflict. Once a teaching innovation is put into practice it does not necessarily remain the same. The representation can change due to new experiences, a different attitude toward the technique, and other reasons for using it in different situations. This strong and on-going connection between practice and the developing representation is demonstrated by the arrow from the "Action Continuum" box back to the "Developing Representation" oval.

Reflection played a large part in helping preservice teachers become more conscious of their decisions to use certain techniques. The role of reflection in this study was critical because reflection moved students who would be teachers from mere exposure to certain teaching techniques to engaging in written and oral responses about them and why they should or should not be teaching them. Also, it encouraged internal dialoguing in preservice teachers as learners and as teachers. As we saw with Laura, participants in this study not only had opportunities to explain how these methods were impacting on them as learners but also to imagine how they would impact on students they would be teaching, and further, to comment on how they did impact on students when they did use them. The process of developing a repertoire for teaching must include reflection because it is through this conscious act (or rather, these conscious acts) that teachers come to understand the techniques they learn and are then able to transfer them to their own students in their own classrooms. By reflecting on their technique representations and points of acceptance, consideration, and conflict they see what informs their practice and they choose the techniques that best fit their pedagogy and contexts.

I want to suggest that reflection points serve to make teachers more aware of how they understand their practices and why they adopt or reject certain teaching techniques as part of their repertoire. Few studies have been done that actually attempt to get at how teachers early in their professional development make decisions about what they will teach and how they will teach based on their representations of the content. This work extends the work of Deborah Swanson-Owens (1986), James Calderhead and Maurice Robson (1991), and Greta Morine-Dershimer (1989) to teacher training in secondary English by examining teacher trainees' attitudes and assumptions toward certain teaching practices, and discovering and reflecting on how these attitudes and assumptions influence the decisions they make about what to teach and how to teach. I think this work may be useful for classroom inquiry projects or other teacher preparation programs interested in how teachers form philosophies, make decisions, and adopt different methodologies for teaching. This study, besides offering a way of thinking about preservice teacher thinking, ultimately asks us to consider carefully how we as educators might best design teacher training programs. If we want good teachers, we must insist on good teacher training programs. If we don't want the effects of university teacher education to be "washed out" by school experiences (either the students' biographies or by internship) then teacher training programs should do the following:

- determine and advocate purposeful practices in the teacher education program
- provide preservice teachers with many opportunities to experience these practices
- provide many opportunities for preservice teachers to reflect on the purposeful practices we advocate before student teaching as well as

during student teaching ·work closely with those who act as supervisors and cooperating teachers for student teachers and interns and provide rich environments for discussing specific practices, i. e., set up a network of informed practice.

Clearly, more work is needed on preservice and experienced teachers' repertoire development. A continuation of this kind of work would be valuable in uncovering the motivations behind why we are teaching what we teach. I seriously question, for example, some of the writing assignments teachers impose on their students. What are the underlying assumptions and purposes for the kinds of writing assignments we give students? Collecting representation data similar to kind described in this study would call into question the rationales, motivations, and implications teachers have for asking students to write about specific works, problems, or issues.

I would hope that this study might also pave the way for giving teachers more input into selecting and developing curriculum in their schools and would allow department heads, principals, and superintendents to see the different kinds of thinking teachers do and the reasons they don't all feel the same about any given practice or procedure. Perhaps these new insights will help to empower teachers by making them more aware of the choices they make, and clarify for administrators how specifics of the curriculum are understood and why they might or might not be used by the faculty. The future of education absolutely demands that teachers do more than teach as they have been taught or as they have beentold to teach.

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Incorporating the Notion of Planning into the Secondary English Curriculum

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I have been a classroom English teacher for twenty-five years. I am also a fellow of the Western Pennsylvania Writing Project and, for the past four years, have been a teacher-researcher in the Making Thinking Visible Project at the Center for the Study of Writing, Carnegie Mellon University. As a teacher-researcher in the MTV project, I became convinced of the value of collaborative planning in writing as I utilized and conducted research on collaborative planning in my own classroom.

During my third year with the Making Thinking Visible Project, I accepted the position of curriculum practitioner for the Syllabus Examination Program (SEP) in English for the Pittsburgh Public Schools. Having observed the value of collaborative planning for my students, I was now afforded the opportunity to utilize collaborative planning with three other curriculum practitioners to develop curricular units. As I reflect on the units we developed and our own process, I see that my colleagues and I were able to utilize elements of the Blackboard Planner to problem solve as we struggled to define our key points (rationales) for each unit and each unit lesson in relation to our audience (the teacher and the student); to define the topic information necessary to include in each lesson; and to determine just what the materials we developed would look like (text conventions.). Our process was a fluid one, each of us moving from role of writer to supporter as we ventured ideas and suggestions and challenged each other to clarify our ideas and consolidate our plans.

While collaborative planning was valuable to us in producing our curricular units, I feel that what we were able to accomplish in terms of giving both students and teachers an understanding of collaborative planning and the role of planning itself in the context of writing process is noteworthy. Principally, we were able to give teachers and students a new understanding of the writing process as problem-solving. This paper focuses on the concrete outcomes of our curriculum planning, especially those outcomes related to the role of planning in writing, in the hope that the fruits of our labors may be useful to other classroom teachers.

Collaborative Planning and the Syllabus Examination Project

From the inception of our curriculum writing project, collaborative planning and SEP seemed to me to be a natural twosome, collaborative planning being one strategy that could be implemented in the classroom to accomplish the goals of SEP curricula. The Syllabus Examination Program in the four major secondary academic disciplines was envisioned as a means of

- monitoring and assessing student learning,
- promoting equity of learning for students across the district, and
- fostering higher order thinking skills.

In my view, the principles of collaborative planning commended it as one means of promoting the objectives of SEP, for the process of collaborative planning

encourages students to develop plans for writing in relationship to their own purposes and to reflect on the thinking that produced those plans. Thus, as students collaboratively plan and reflect on their planning in relationship to text produced, they have the opportunity to monitor and assess their own thinking as it is reflected in their planning and in their writing. The CP process enables students to develop thinking skills by making connections across all areas of textual planning via the Planner's Blackboard, a visual metaphor to help students focus on rhetorical elements* for any given writing task.

Two additional goals for the SEP program in English seemed also to be well served by collaborative planning. They were:

- to build units and unit lessons which enable students to develop reading and writing strategies (in addition to thinking strategies), and
- to utilize these units as a kind of concrete staff development by promoting classroom implementation of activities that reflect current educational pedagogy and research.

As students collaboratively plan, they focus on writing strategies that will enable them to reach an audience and fulfill their purpose. Reflection on their collaboration and planning affords students the opportunity to build a repertoire of writing strategies and evaluate their effectiveness in relationship to a writing task. Building into the curriculum a specific pedagogy such as collaborative planning, I believed, could afford teachers the opportunity to put into practice the results of current research on writing.

Questions, Concerns, and Observations

After I introduced my colleagues to collaborative planning and presented the research on which this strategy was based, their immediate reaction was to focus on the language of the Planner's Blackboard, which they viewed as a means of enabling student talk about writing over a four year period. They saw double value in developing some consistency in the way we talk to students about a writer's considerations: consistency of vocabulary could foster the development of writing teachers as well as the development of student writers. They saw that we could begin to incorporate this writing vocabulary into our unit lessons, but they noted that what we write into the curriculum would need to be supported by teacher in-service and/or professional exchange sessions in which teachers would begin to discuss actual classroom experience in relation to new approaches (e.g. planning) to the teaching of writing incorporated into SEP units. Teachers who piloted these units did, indeed, meet once a month to give feedback to the curriculum writers on how the unit lessons were working. Other curriculum practitioner concerns included:

- introducing the notion of planning to students,
- teacher modeling of how to move from plan to text,
- the need to distinguish between planning and collaborative planning,
- the role of planning and collaborative planning in the writing process,
- the need for teachers to get in touch with the writing processes and strategies that they themselves employ
- the need for teachers to see and/or reflect on the use of CP in practice in the classroom,
- coaching of teachers (in a classroom setting) to help students improve their process.

These initial concerns were addressed as we wrote: materials we developed were directly related to promoting the benefits of collaborative planning and seeking answers to our initial questions and concerns.

Curriculum practitioners agreed that the first unit of grade 9, which was to focus on letters as text, would be an appropriate place to introduce the vocabulary of topic information, purpose, audience, and text conventions. This consensus was based on the feeling that familiarity with standard letter format, the purposes of letter writing, the ease of audience manipulation in letter writing assignments, and the familiarity with topic information appropriate to personal letter writing, would enable students to begin to internalize and utilize the vocabulary of the Planner's Blackboard as a means of talking about writing.

The Rationale of the Unit: Collaborative Planning in Context

To understand the purpose of the three major writing assignments given in the unit Sincerely Yours (first unit, grade 9), it is important to understand the rationale on which the unit was created.

The following is the rationale, developed collaboratively, on which the unit is based.

> The main goals of Unit I: Sincerely Yours are to (1) engage students as readers and writers, (2) expand the students repertoire of reading, writing, and thinking strategies, (3) facilitate the socialization of ninth graders to their new environment, (4) use collaborative processes to extend learning, and (5) enable students to reflect on what and how they are learning. To accomplish these goals, this unit begins by involving students in the reading writing of personal letters.

In order to engage students as readers and writers at the outset of their high school education, it is important to provide them with an accessible text that enables

*purpose or key point, audience, topic information, and text conventions

them to see writing as important to people for a variety of reasons.

Letters have been selected as the central text in this unit because they provide students with a means of self-expression. By hearing the self-expression of others, students can begin to acquire a sense of voice in writing. As they hear a variety of voices in the unit letters, they can begin to develop a sense that their unique voice is heard through their writing. Students also learn that, beyond, self-expression, letters are an effective means of communication, and that these communications can become a record of personal and societal history.

As students move from the reading and writing of personal letters to the epistolary fiction form they learn that, because letters are a means of self-expression, communication, and recording personal and societal history, fiction writers, too, have utilized the letter as a writing convention to create character and tell stories, which, in turn, informs readers of their world.

The three major writing assignments are directly linked to the readings and goals of this unit. First, students write a brief letter of introduction to another student, based on brainstorming activities, with little or no planning. The next assignment, which is the first major writing assignment, introduces students to the concept of planning; it asks students to write a letter of introduction to their teacher. The second major writing assignment requires students to adopt a persona and write to a character to whom they have been introduced through their letter reading. The third writing assignment follows their introduction to epistolary fiction and challenges them to create their own letter story. Planning is required for all three of these assignments.

An Overview of Writing Considerations and the Resulting Curriculum

What follows is an explanation of the concerns of the curriculum practitioners and the lessons and materials developed to address these concerns. The chart in the Appendix A [*Note: These Appendices begin on Page 151*]provides an overview of the relationship between the initial concerns of the curriculum practitioners and the lessons and resource materials developed to address those concerns. Actual lessons and resources can also be found in the appendices to this paper. It will be helpful to refer to the specific materials in the appendices as you read about their purpose.

Providing Models: Introducing Key Elements of Planning

Appendix B–Unit Writing Lessons (Lesson 7 and Lesson 17)

If students are to be successful in their planning, they must understand its dimensions and how it differs from prewriting techniques such as brainstorming, graphic organizers, jot lists, outlining, freewriting, etc. The teachers must provide a model and a rationale in order to foster student utilization of the planning process. An attempt should be made to show the students the connection between planning and text. The first two writing assignments, Lessons 7 and 17, provide a means for teacher modeling. `Lesson 7 out'ines the means for a teacher to introduce the concept of planning, model the planning through two different procedures, and have the students begin to plan a letter to their teacher. Lesson 17 offers the option for a teacher to once again model the process as she plans her own letter to a character. Both lessons provide the teacher with the option of having students plan in collaborative writing/supporter pairs as an extension of their preliminary planning.

Appendix C—Teacher's Resources: Plan-Aloud Models, Plan-Aloud Template, Sample Notes (TR8, 15, 9, 10)

This model demonstrates to the teacher how she might construct a plan-aloud for her students in order to demonstrate her own thinking as she plans a letter to the class. The teacher is also provided with a template on which to create her own plan-aloud. The teacher explains to the students that ordinarily she has written down her thoughts as she considers audience, purpose, topic information, and the strategies (text conventions) that will be used to compose the letter to the class. The students are then asked to label the considerations they see the teacher making as the thinking/planning progresses. They label by audience, purpose, topic information, strategy, etc. They attempt to note connection between these various writing considerations. (See Plan-Aloud Model in Appendix C.) The teacher then uses the Sample Notes to demonstrate her own note-taking procedure. This Plan-Aloud enables students to begin to see an experienced writer make decisions about what and how she will write in relationship to a given task. It is a relative of the CMU Center for the Study of Writing protocols which enabled the exploration of the contrast between experienced and inexperienced writers.

Appendix C—Teacher's Resources: Sample Planning Sheet: Letter to My Students (TR11) And Planning Sheet Template: Letter to My Students (TR12)

This sample planning sheet gives the teacher another way to model the considerations a writer makes when planning. In this particular case, the teacher models her considerations as she thinks about the letter of introduction to be sent to her class. The template included in teacher's resources provides a form on which the teacher can write her own considerations. She then can make a transparency to show the class. Questions to be considered in regard to audience, purpose, topic information, and letter writing strategies (several of which have already been taught to the stu-

dents previous to this lesson) are included on this planning sheet. The teacher demonstrates her thinking about each of these writing considerations in the corner blocks and then shows students how all of this thinking is consolidated into a coherent plan, which is written in the center of the page.

Providing Practice in Planning: Developing Student Understanding of Planning Considerations

Appendix D—Student Notebook: Planning Sheets: Letter to My English Teacher (NB#15), Letter to a Character (NB#34), Letter Story (NB#48)

After the teacher models the formulation of her own plan for her letter to the class, the students plan their letter to the teacher, utilizing the planning sheet. They write down their thoughts about their audience, their purpose, their topic information, and the strategies they will use to convey this topic information. (Note: The original Blackboard Planner metaphor, as conceived at CMU lists "text conventions" as a writing consideration. The curriculum practitioners for this project, feeling that the term "strategies" would be more comprehensible to students and would focus teachers on the need to teach "strategies," changed the term "text conventions" to "writing strategies." The intent, I believe, is the same.*) Students, through previous reading and discussion of letters, have already developed a list of strategies (by no means meant to limit students in their own considerations of additional strategies) for good letter writing. They include the following: using specific and concrete details; using sensory details; using a variety of details which reflect ideas, feelings, and experiences; using language appropriate to audience and purpose; using anecdote; using appropriate letter format. The planning sheet is used as a means to have students consider audience, purpose, information, and strategies and also to show students that each of these considerations has an impact on the others. The planning space provided is a visual cue that a plan can only be refined and consolidated when the writer begins to think about how one planning decision will affect another. The format for the planning sheet for each assignment changes to convey to the students that no matter how one sets up the sheet, the crucial questions remain and are the essence of planning, rather than the sheet itself.

Appendix B—The Collaborative Planning Option (Lessons 7, 17, 28)

Collaborative planning, as described by the Making Thinking Visible Project, in writer/supporter pairs is offered as an optional follow-up to the writer's initial formulation of a plan in Lessons 7, 17, and 28. It provides a vehicle whereby students begin to articulate their thinking in order to make it more visible to them. The supporter's questions enable the writer to flesh out her plan even further.

Since the letter of introduction is the first major writing assignment of the ninth grade year, this would be the appropriate time to introduce the students to the roles of writer and supporter, explain the purpose of collaborative planning, and model the procedure. In order to model, the teacher could now take the role of the writer and explain his/her plan to the class, which, in turn, would act as a collective supporter. The teacher could work with the entire class, encouraging them to ask questions which would help her in the development of the plan.* Collaborative planning is also encouraged as a follow-up to the initial planning for the second and third major writing assignments of this unit. It is meant to provide the additional practice students need to become better thinkers and writers.

The Role of Planning in the Writing Process

Appendix A—A Note to the Teacher On the Writing in this Unit

In order to help teachers who are utilizing this unit in their classroom to better understand the writing instruction they are asked to give, a note to the teacher which explains the "decision-making" foundation of the writing assignments is included. This note focuses the teacher on the rhetorical decisions which teachers are to encourage students to make; it also indicates the writing strategies which this unit highlights. It emphasizes the recursive nature of the writing process as opposed to linear stage models, and highlights the use of the Writing Process Overview Chart and the Accompanying Decision Making Charts.

Appendix D—Writing Process Overview Chart, (NB#17a), Plan Chart (NB#17b), Drafts Chart, (NB#18a), Finished Piece Chart (NB #18b) Appendix C—An Explanation for the Teacher (TR7)

The Writing Process Overview Chart emphasizes writing as a recursive decision-making process. Each of the three major circles highlights a stage in the process of producing text. The arrows, however, are meant to indicate that while, at some stage, text must be produced, one is always rethinking, reflecting, revising until a finished piece is produced. The first circle--PLAN--highlights the conceptualization stage of a piece of writing. The accompanying Plan Chart distinguishes between prewriting and making decisions. Prewriting

*One of the objects of the MTV Project was to have teachers adapt collaborative planning to their own purposes. Teachers were encouraged to experiment with collaborative planning in their classroom; their research was a result of their experimentation and observations. Our collaborative decision here with regard to the term "text conventions" is one example of adapting collaborative planning to audience and purpose. A second adaptation is the teacher-writer/ class-supporter modeling which I experimented with in my own classroom, and which, subsequently, was included in this unit.

offers students suggestions for how to gather ideas or topic information: keeping a journal, additional reading, freewriting, making lists, graphic organizers, etc. The Make Decisions column of the Plan Chart emphasizes the rhetorical decisions upon which collaborative planning is based–audience, key point/purpose, topic information important to purpose, strategies. Conferring with a teacher or a friend (CP model) is offered as a means of planning a piece of writing. Appropriate organization is also given consideration as part of the planning stage.

Note, however, that planning does not end when drafting begins. As is indicated in the Drafts Chart, the writer is encouraged to ask herself questions which require rethinking, replanning, and, perhaps, further collaboration. The final Finished Piece Chart asks students to reflect further on both the product and processes for producing the final product as a means of making both their thinking and their use of process visible to them. This metacognition is intended to help students improve their writing.

An Explanation for the Teacher (Appendix C--TR7) on the use of these charts provides information on their meaning and use and underscores the intention of the curriculum practitioners to help teachers become more reflective practitioners while helping students become better writers.

Summary

This paper demonstrates the textual results of the collaborative planning process of four curriculum practitioners attempting to give teachers and students an understanding of writing as problem-solving. As articulated by the Making Thinking Visible Project at the Center for the Study of Writing, Carnegie-Mellon University, collaborative planning should be a highly fluid process, adaptable by students and teachers for their own writing and teaching purposes. The Divisions of Writing and Speaking and Reading and Literature, Pittsburgh Public Schools, in creating units for the Syllabus Examination Program in English, recognize the value of including pedagogies based on current research in their curricular units, which can be adapted by the classroom teacher. It is hoped that the materials explained and included here, besides being of practical use, will offer teachers the opportunity to reflect on how writing is learned and taught. It was my work as a teacher-researcher in the Making Thinking Visible Project that enabled me to rethink my teaching practices and contribute to the district's thinking about writing as well.

Collaborative Planning: From Curricular Unit to the Classroom

Philip Flynn
Oliver High School

Adapting Collaborative Planning

When I learned that I would be able to pilot a SEP (Syllabus Examination Project) letter writing unit in the Winter of 1991 at Oliver High School, I was happy to volunteer. First of all, I wanted to see part of the curriculum writing process from a participatory point of view. Second, I knew that the pilot meetings would encourage input from other teachers who were piloting the unit , and I knew that the process would demand that we systematically reflect on the effectiveness of the teaching methods we employed and the materials we would use.

What I didn't know, but what I would have been delighted to hear, is that there were opportunities for using collaborative planning built into the curricular unit. I noticed in the early lessons that there were Peer Response Forms and Student Guidelines for Cooperative Learning segments in the SEP notebooks, and that the effects these forms set out to achieve were very similar to the outcomes sought in collaborative planning sessions. (I knew about CP from a writing seminar at Pitt where I first met Linda Norris. From the start I was enthusiastic about using CP since I had been writing collaboratively, in a more random way, for years.)

The Setting

The classes were two ninth grade EWER (English With Emphasis on Reading) classes at Oliver High School. Both were small classes with about 12-15 students in each class. Actual attendance on an average day would usually be around 8-10 students (per class). There were students with behavior problems in both classes, but it was usually possible to get some measure of work done in both classes.

The Lessons

Early in the unit the students were being asked to compose letters of introduction to each other after working as a group on strategies to begin the letter writing process (which included the assessment of written information supplied by the student to whom the letter would be written). The plan was then to use a peer response form to elicit responses from another student (called a "partner") .The lesson plans suggested that students respond using the forms after reading their partner's letter of introduction to another student.

Adaptation 1

I recognized the opportunity for using a standard form of CP in this lesson immediately. The peer response form could be completed in face-to-face planning sessions, with one student acting as supporter for the writer. Each collaborative pair could use standard CP strategies in which the supporter encourages the writer to develop and elaborate his or her own plan, to extend and clarify a good idea, and to generally help the planner keep thinking throughout the writing process. The students could then switch roles. I worked resolutely to get each student prepared with a

beginning text that we were all meant to understand would be developed into a more complete, fully elaborated letter that would be the letter of introduction to another student. When each student had text, I conducted a brief introductory session which outlined the duties of a supporter and provided a brief written model of what a good CP session would look like. I was sure we were ready for a successful writing experience.

Well, maybe I was ready...

When CP day came, Linda Norris came to watch. There were about eight students present for the session. I don't recall all the particulars of that class session, only that I was astonished at how utterly and thoroughly this session bombed.

The pairs didn't work well together -- they did play nicely, though -- and it was clear that they didn't understand the concept of writer and supporter, at least in the context in which we were trying to work it. Each time I intervened with one unproductive pair, I would have to stop to address a problem with another pair. It seemed like a conspiracy to thwart the session altogether. Towards the end of the class session I broke up the groups and was prepared to accept defeat.

Instead Linda and I tried to figure out what went wrong after the class. Linda asked me a lot of questions about what I could do to make the principle of collaboration work with this particular group. Eventually we decided it might be worthwhile to try to work a version of CP that employed a group working together on a single text at a time.

Adaptation 2

I was sure that CP could work with these guys in one way or another. It occurred to me that it might be productive to rearrange the sequence of a few of the lessons and use the letter from the teacher to the students as a model for how to do small group CP. We started with a draft of the letter and then looked at the "Planning Out Loud" segment, suggested in the SEP unit, which I then composed for these sessions. We reviewed each part of the plan-aloud, noticing the instances in which I was addressing concerns of "Purpose", "Audience", and "Topic Information". Slowly, I was beginning to see that they were understanding that they did this sort of talking to themselves too when they composed.

Adaptation 3

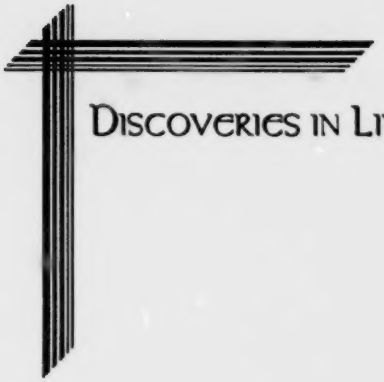
Finally we were ready to sit down together to review my letter in detail. Each of the nine students were supposed to act as my supporters with one student assigned to take notes for the session. We proceeded systematically through the draft and the suggestions came one after another:

- "We want to hear more about your daughters! We're your audience and we want to hear more about them!"
- "Give us examples of how they drive you crazy. We want you to explain how they drive you crazy. What do they DO?"
- "What about your wife? What does she do?"
- " Where do you live? What's it like there?"

And so on. Each suggestion was a request for clarification of an unclear point, or for more information that would fit my purpose in writing the letter, or for information that would re-orient myself to my audience. They were doing CP and they didn't need a "lesson" on how to act as a supporter now-- they knew just what to do once they understood what it was I was trying to do in my letter.

I took the notes generated in this session and revised the first draft. The changes that the students had asked for were reflected in this revision, and we checked it out to see if it worked any better. There was general agreement that it was a better letter and that I had benefitted from the collaboration. They were willing now to try the same process on their own letters.

We worked on their letters in the same way with excellent results. Clearly, these students were willing and able to work collaboratively -- we just had to discover the terms on which they were able to do it most productively. Collaborative planning had worked, and worked well, in this small group context with students who had shown a reluctance to work collaboratively in almost every other setting.



From Permissive to Proactive: Harnessing Literacy to Build Contexts for Change

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In lots of different ways this article is all about change. Primarily, it is about the change a young writer, Rana, hopes to realize through her writing. And it is about a neighborhood community center that supports Rana and writers like her in their efforts to instigate change. Furthermore, the story of Rana's literate awareness is told against a panorama that illustrates change: the changing faces of literacy. Comprised of three separate vignettes of people involved in literate practices, the panorama depicts some of the forms literacy has taken and the uses to which it has been put at different points in history.

More specifically, these vignettes serve to identify long-term challenges facing writers like Rana and the directors of such literacy centers as the one she frequents. Committed to literacy as a tool for real-world change, they must compete with a social bias that associates literacy primarily with reading, an assumption that equates successful participants in literacy campaigns with consumers of the status quo rather than as producers of independent thought and social action (Flower, in preparation). Second, the collection of vignettes underscores that this literacy center and writers there must operate within an economic and social milieu that often marks as societal scapegoats those classified as *illiterate* yet that fails to make good on its promises to provide employment, as well as health care and other benefits, to many who do prove themselves on tests ostensibly measuring literate competency (Hull, in press). Third, the vignettes work to emphasize the challenge before Rana and others at such centers to approach literacy in ways that make sense in the context of their urban settings, sites of diversity, struggle, and hope (Gumperz, 1982; Peck, 1991).

The story, then, begins at the Community Literacy Center, located in the heart of Pittsburgh. The Center is a community-university collaborative between the Community House, built in 1916 as a settlement house providing working-class families with low-cost recreational and educational facilities, and the Center for the Study of Writing and Literacy at Carnegie Mellon University. The university research center provides the Literacy Center with a strong theoretical framework in writing and problem-solving. Along with several other group projects, the Literacy Center sponsors a WRITE project each semester, involving eight to twelve high school students who meet twice a week for several months to research and to write about issues that affect their lives, such as teen pregnancy, street-corner hang-outs and their alternatives, and problem-solving in the workplace.

Rana, whose reflections I will turn to later in the paper, has participated in two such projects; both focused on issues of teen pregnancy. In the excerpt below, Rana sits with a writing mentor and reflects upon her purpose for writing *Tammi's Story*, one of several narratives compiled in a document published at the Center. According to Rana, she wrote the story in an effort to change her readers' attitudes about teen pregnancy:

> I see a lot of people at school and in my neighborhood that are teen parents. I see even more people that say "they're stupid, they're dumb." At the beginning, I thought they [teen parents] were stupid, too, and I was brushing them off. But I never got in depth about why they were pregnant.... But after we [the project writers] did our research, we began to see that it wasn't like that.... What I wanted to do here was to say that you can't sit there saying they're stupid because you don't know the situation. You don't know their situation, you don't know what they're relationship with their boyfriend, or whatever, was about, so you can't say they're stupid. You've got to know the person. And if you don't, all you can do is wish them the best.

Rana's notion of writing as something that participates in and directs social change reflects a basic premise of the Literacy Center as well. Directors at the Center contend that "planning, writing, reading, and taking action at a community level enable teenagers to make connections between literacy and community involvement" (*Community*, p. 2). Literacy and community involvement merge, for instance, when teens such as Rana use writing first to analyze some of the problems they face as urban youth and then to initiate a conversation that fosters support from leaders in the community regarding those issues. Emphasizing that purposeful literacy is tied to real-world action, the Center works to build a context for change, both by enriching the ways people think of literacy and by making physical changes in the neighborhood through literate action, changes such as the addition of a community garden or the elimination of a porn theater next to an elementary school.

Within the context of community literacy, collaborative planning and reflection are supports which Rana uses to compose documents. Rana's reflections, I will demonstrate, attest to the fact that she sees her use of written language paralleling the goals of the Center. Both strive to build contexts for change.

Literacy in three contexts

To situate Rana and her literate awareness within the context of community literacy, I'll first turn to the three vignettes of literacy. Some readers may be expecting the chronological arrangement of the vignettes to serve as a backdrop bearing witness to some blind faith in historical progress. For others more skeptical in nature, the mentioning of these vignettes may strike instead a chord of historic relativity: literacy in different contexts looks different and functions differently, but no one scenario is any better--any more moral, more efficient, more equitable (name a criterion)--than any other. However, my goal in re-constructing these scenarios deviates from both these expectations.

In part, I use the vignettes to underscore that literacy is not a monolithic entity. Across time and across region, literate activity has been embedded within the web of cultural life, including religious and other social values, various economic pressures, and the habits and practices of individual communities. Recognizing that the form and function of literacy depends on the social context that supports and sustains it (Heath, 1980), we as educators do well to look to the past in an effort to understand better the complex interplay of social dynamics that give rise to diverse assumptions regarding appropriate language use and, consequently, to disparate systems and approaches for supporting language instruction. As students of the past, we are better equipped to shape contexts that complement our aspirations for literacy in today's world.

The Community Literacy Center may be understood as one manifestation of a current, larger literacy campaign to enhance how people use language both in America and abroad (Graff, 1978; Hull, in press; Lunsford, Moglen, & Slevin, 1990), a campaign that is as diverse as it is immense. What follows is a glimpse at one of the earliest and, in some ways, most effective literacy campaigns in Western history, that which followed King Charles XI's decree in 1686 that all Swedish subjects should learn to read "God's . . . Holy Word" (Johansson, 1981).

Literacy in Seventeenth-century Alstad, Sweden

Historical records provide details of an event replicated throughout Sweden from the seventeenth century through the beginning of the nineteenth century: the annual reading examination. As the Protestant Reformation took root in parts of sixteenth- and seventeenth-century Europe, the iconoclastic perspective of Catholicism gave way to the Protestant word-based approach to religious representation and expression (Eisenstein, 1979). In that religious authorities gave people access to biblical texts translated into their own vernacular languages, the Reform movement has a democratic ring to it (Resnick & Resnick, 1977). However, individual access to texts is not equivalent to interpretation of those texts. Rigid annual examinations tended to make, as Scotsman John Patterson commented during his travels through rural Sweden, "a nation of religious formalists" (qtd. in Johansson, 1981). From the standpoint of current expectations, the criteria that constituted a sufficient degree of literacy in the eyes of Swedish church and state officials appear limited. For instance, the writing ability of common folk was not encouraged. Furthermore, subjects were not expected to apply the knowledge they acquired through reading to new situations; digressions from the religious texts were simply not tolerated (Resnick & Resnick, 1977).

However, the scenario of seventeenth-century Swedish literacy is interesting to consider because here we see that a kind of universal literacy was achieved in an agrarian, pre-industrial society without the support

of a formal educational system, whereby running contrary to modern opinion about literacy development. I have reconstructed the vignette below from church registers from the parish of Tuna in the village of Alstad for the year 1688, as well as from diaries and correspondence from the area:

> A girl, here named Britta Jacobsdotter, age sixteen, sits with her family in the large room of a neighboring peasant's house. Britta is more than a bit anxious. It has only been two years since Charles XI mandated that everyone, including farmhands, servants, and children, should "learn to read and see with their own eyes what God bids and commands in His Holy Word" (qtd. in Johansson, 1981, p. 157). Britta knows her mother cannot read; Britta and her siblings have only begun reading on their own. Yet people from all over the village have gathered for what Charles XI has made an annual event: the examination of parishioners. The vicar of Tuna, expecting all his parishioners to have a printed copy of Luther's Catechism and prayer books in their homes and to have had discussed these materials at catechetical meetings during the previous year, is prepared to reprimand strictly anyone who doesn't perform well. In his register, he makes note of each member's performance.
>
> Soon it is Britta's turn. First she is asked to read a passage from the Psalm-book, a compilation of texts including psalms, biblical texts for the ecclesiastical year and Luther's commentary on the Catechism. The vicar chooses one of David's seven Penitential Psalms, and Britta reads haltingly, unsure of herself, but trying to make the most of what she's learned under her father's instruction during the past two years. In the register, the vicar records the word "begynt," the Swedish term for "begun," under the column designated for reading ability. During next year's exam, the vicar tells her, she'll need to do much better. Faced with the recitation exercises, Britta performs well, for she was confirmed before the reading campaign begun; that religious instruction required her to commit to memory the Five Articles of Faith and Luther's explanation of each; she is able to recite answers to the vicar's questions with ease. The vicar enters a firm "kan" in the register under the columns for catechetical recitation and moves on to exam Britta's younger brother, then on to the next family, until everyone has been tested and grace is said for the examination feast that waits ahead.

Britta's anxiety is historical fiction; artifacts describing Swedish culture at this time disclose the kinds of factors that would have attributed not only to a young person's anxiety regarding the annual examination but also to her permissive response regarding the decree requiring a reading public. Most obviously, Swedish villages and townships preserved an old form of popular self-government; citizens would want to avoid both the stigma of public exhortation and the monetary fine frequently resulting from a poor performance. More significantly, after the Church Law was instated, illiterates were not granted legal status. Illiteracy kept one from communion and, consequently, confirmation and marriage (Johansson, 1981).

Despite the intense communal pressure resulting from King Charles' "initiative from above," Egil Johansson (1981) stresses that not "everything was a matter of compulsion in the Swedish reading campaign" (p. 164). The Swedish world-view firmly established religious commitment as that which secured an individual's sense of peace and the community's sense of order. Furthermore, Johansson contends that "family prayers and village readings led many people to feel a need for religion"--and, thus, to feel a need to read (p. 164). With literacy defined as the ability to decode familiar religious texts, the result of The Church Law was a drastic increase in literacy rates. For example, Britta and her siblings, by the next exam received higher marks indicating that they all could read familiar texts, not merely "någorlunda"--or acceptably--but proficiently. The registers from Britta's parish indicate a 30% increase in reading rates from 40% in 1660 to 70% in 1690. After 1870 the illiteracy rate throughout Sweden, for men and women alike, has been constantly lower than 2% (Johansson).

An understanding of the literacy exams of seventeenth-century Sweden requires placing Charles XI's reading campaign within its larger context. Within such a framework, the successful campaign virtually assured ongoing social stability. Stressing the authority of the man of the house, the bishop of the church, and the king of the State, the campaign cemented relations at the economic level, between the head of the family and household members; at the spiritual level, between teacher and listeners; and at the political level, between Sovereign and subjects (Johansson, 1981). This vignette from Sweden demonstrates the degree to which literacy operates within a specific cultural milieu and is sustained by the values of that milieu.

Unlike the literacy campaigns in seventeenth-century Sweden, reading familiar texts is not the point of emphasis at the Community Literacy Center; using reading--as well as collaborative planning, personal experience, hands-on research, taped interviews, and reflection--to inform and refine writing is. However, as evidenced in recent news coverage of the Community Literacy Center, the tendency to associate literacy centers with adult reading projects is deeply entrenched in contemporary culture as well (Bartholomae, 1990). Having interviewed the staff at the Center, a journalist for one of Pittsburgh's daily newspapers wrote an article specifying that "[t]he center's focus isn't reading, but writing" and quoted the executive director as saying, "The center wants to use writing and literacy to connect kids back into the community. . . . We see writing as community action" (Hoover, 1991, p. 19).

However, the editor in charge of writing headlines for the newspaper's articles apparently spent little time considering the information in the article and assumed, as indicated in the headline he or she posted, that the article--and the Center--was all about "ENSURING THE RIGHT TO READ," a conception of literacy that the staff at the Center is working to move beyond. This incident is recounted not to criticize a single newspaper but rather to illustrate just how readily literacy is equated with reading. Directors of the Center contend, I and concur, that only when literacy is expanded to include writing can a more proactive sense of agency be embraced for both the individual and the larger community.

Literacy in Eighteenth-century Lancashire County, England

Unlike the situation in seventeenth-century Sweden, in early industrial England, the school, rather than the home, was the institution which made provisions for literacy instruction (Stone, 1969). However, by 1790 few child laborers were permitted to divide the day between the textile mill and school. The reasons were numerous. As wages for handloom-weavers deteriorated, children needed to spend more hours at the factory to take home the same amount of pay, whereby leaving less time for schooling. In addition, the steam-powered mule largely reduced the requisite for physical strength and called, instead, for workers who had smooth, agile fingers for splicing broken spinning threads and small, flexible bodies for moving among the machinery and for scavenging and cleaning the cotton. Children fit the bill. The minimum age requirement for workers was lowered from twelve to eight. "Day schooling," writes social historian Michael Sanderson (1972), "was therefore either foregone or confined to an even younger age when its content was likely to be less serious and its effects much less permanent" (p. 79).

As the number of endowed schools for the poor dwindled and grammar schools and private schools hiked their fees, Sunday Schools provided the only formal education many young laborers of the era would receive. Established under the direction of a wealthy Evangelical layman named Robert Raiker, such Sunday Schools--while unable to prevent the decline of literacy during the era of industrial growth--are said to have "played an important part in saving it [literacy] from collapsing altogether for a large section of the working class" (Sanderson, 1972, p. 82). Though often overlooked in history books, Sunday Schools recently have been considered as important to understanding the eighteenth-century England as the steam engine and the steam-powered mule (Demers & Moyles, 1982; Sanderson).

Accounts of early Sunday Schools indicate that classes typically ran from 8 a.m. to 6 p.m.. Out of respect for the Sabbath, instruction in writing and arithmetic was prohibited. The buildings were stuffy, rote instruction is said to have made learning incidental; restless children were reprimanded with severe physical punishment (Stone, 1969, p. 114). Seated on hard church pews, students completed lessons in reading and spelling from mass produced chapbooks and primers. It would not have been uncommon to hear pupils reciting or reading the following, an excerpt from a popular prose hymn written by poet and teacher, Anna Laetitia Barbauld--a hymn expressing in bucolic metaphor the conviction that, as industrialism sent farmers to the city and children to the factory, all, nonetheless, "was for the best in the best of all possible worlds" (Demers & Moyles, 1982, p. 188). Imagine several dozen children reading in unison:

> '...Many kingdom, and countries full of people, and islands, and large continents, and different climates make up this whole world--God governeth it. The people swarm upon the face of it like ants upon a hillock: some are black with the hot sun; some cover themselves with furs against the sharp cold; some drink of the fruit of the vine; some the pleasant milk of the cocoanut; and others quench their thirst with the running stream.
>
> All are God's family; he knoweth every one of them, as a shepherd knoweth his flock; they pray to him in different languages, but he understandeth them all; he heareth them all; he taketh care of the all; none are so great, that he cannot punish them; none are so mean, that he will not protect them....' (Demers & Moyles, 1982, pp. 188-189).

The overriding assumption with regard to literacy instruction in the Sunday School classroom was that the ability to read was a provision for social and spiritual salvation, a perspective which did not encompass developing the potential of individuals or providing them with useful technical skill.

Despite the tenacious efforts of the Sunday School Moralists, it was not until the mid-nineteenth century[1] that elementary education was the rule, rather than the exception, and literacy could be construed to include basic writing, as well as basic reading, ability. But between 1790 and the Educational Acts of 1870, landed farmers and gentry typically resented efforts of educational reform, contending that education led to a restless character among laborers (Stone, 1969). Children were openly hostile to the domestic missionaries (MacLeod, 1966) and often worked to avoid the intolerable moral lectures that were interwoven into Sunday School instruction (Sanderson, 1972). Parents questioned the value of schooling since, in and of itself, the ability to read was unlikely to secure good job prospects. In Manchester, for example, far more men were trained as clerks--a profession requiring the ability to keep records, read letters, and write correspondence--than could find clerical work. At the time, the jobs created in greatest number were those that didn't demand even

the most basic of literate capabilities (Sanderson, 1972). The questionable value of literacy is perhaps best represented in the following lyric that was popular at the time:

> But is it sure that study will repay
> The more attentive and forebearing? Nay!
> The farm, the ship, the humble shop have each
> Gains which severest study seldom reach. (qtd. in Sanderson, p. 116)

For many who were literate--and "literary"--the ability to read was embraced as a sign of God's grace; for those who could not, such an attitude was frequently considered self-righteous, and Sunday School, with its didactic approach to literacy instruction, was often looked upon with a high degree of suspicion and resentment.

Historical literacy studies, such as those above regarding eighteenth-century England, frequently identify forces that influence literacy rates. Some forces, such as the Church of England's Sunday School Society, *push* people to become literate. Other forces *pull* a person or group to become literate in order to secure apparent benefits (Cressy, 1980; Johansson, 1981). The literacy campaign of the Sunday School Moralists indicates what can be considered a general rule: when literacy, however defined, is not securely tied to tangible benefits, outside pressure to foster literacy can only be, at best, only partially successful. Juxtaposing sixteenth-century Sweden and eighteenth-century England, we see that in the case of the former, King Charles' efforts to push his subjects toward literacy worked in conjunction with their belief that they couldn't afford but to become literate. In contrast, as England's industrial revolution got underway, literacy could not be readily attached to tangible benefit for great portions of the population. At this point in time, literacy rates in Lancashire County markedly decreased (Sanderson, 1972).

While approaches to literacy have changed since industrial England, dynamics persist that make the comparison between eighteenth-century Manchester and twentieth-century urban Pittsburgh appropriate to our study of literacy. As in Lancashire County, economic pressures situate literacy in a precarious position in Pittsburgh's urban areas. According to standard measures used in schools, reading and writing abilities are low here. The area is economically depressed and volatile. The "underground" drug economy provides an often more accessible and immediate route, other than participating in mainstream literate practices, to the acquisition of the monetary rewards and social status. Furthermore, the recession, racial discrimination in the city, and differences in cultural values can make investing in standard literacy a risky, difficult enterprise.

Literacy in Late Twentieth-Century Trackton, USA

Trackton, South Carolina, is a working-class, all-Black community where adults typically work at one of several textile mills in the area. As in the case of children in seventeenth-century Sweden and eighteenth-century England, children of Trackton grow up learning specific "ways with words" (Heath, 1983). But unlike Britta Jacobsdotter or the Sunday School students of Lancashire County who read with extreme literal precision, people of Trackton have a more flexible and dynamic relationship with the written word. Reading here is valued as a social activity; reading privately is openly discouraged as anti-social. Shirley Brice Heath's ethnographic study of this community shows that communal reading invites jokes, side-tracking, and active negotiation of what a given text might mean. While people of Trackton are less likely to produce written texts than read the documents written by others, it may be said that even in their reading they are writers of sorts, reshaping and rewording written information so that it never stands alone or stands still. The joint act of reading is central to such activities as putting together a toy or discussing tax regulations. The following vignette portrays the dynamic, social interaction that constitutes an act of reading in Trackton:

> Several neighbors were sitting on porches, working on cars nearby, or sweeping in front yards when a young mother of four children came out of her porch with a letter she had received that day.
> *Lillie Mae:* You hear this, it says Lem [her two-year-old son] might can get into Ridgeway [a local neighborhood center day care program], but I hafta have the papers ready and apply by next Friday.
> *First female neighbor* (mother of three children who are already in school): You ever been to Kent to get his birth certificate?
> *Second female neighbor* (with preschool children): But what hours that program gonna be? You may not can get him there.
> *Lillie Mae:* They want the birth certificate? I got his vaccination papers.
> *Third female neighbor:* Sometimes they take that, 'cause they can 'bout tell the age from those early shots.
> *First female neighbor:* But you better get it, 'cause you gotta have it when he go to school anyway.
> *Lillie Mae:* But it says here they don't know the hours yet. How am I gonna get over to Kent? How much does it cost? Lemme see if the program costs anything [she reads aloud part of the letter]. (Excerpted from Heath, 1988, p 355.)

Heath indicates that the discussion of the letter spanned almost an hour. From their various locations in the neighborhood, people considered the points at issue with regards to the letter and contributed what they knew. In this way, the pros and cons of the program were addressed and strategies for getting to

the county seat were devised; teachers at the day care were discussed, as well as the health benefits that accompanied attendance there. During such an act of communal reading, the written text is sometimes central to and at other times tangential to the immediate discussion.

Heath's claims regarding her ethnographic study of literacy in Trackton are suggestive of some of the most contemporary assumptions about literacy. She contends that within their own community, people select, practice, and establish rules for interacting with written material. Literacy events--those in which "a piece of writing is integral to the nature of participants' interactions and their interpretative processes" (Heath, 1988, p. 350)--in one community reinforce different values, accomplish different goals, and follow a different dynamic than those called for in the context of another community. Consequently, adapting one's accustomed way with words to a different context--in the case of Trackton residents, to exercises in the classroom and interviews at the bank--is considered a precarious business indeed, involving more than some fixed ability to read and write. In addition, the ethnographic work speaks to the issue of literacy campaigns. Heath (1988) writes that because of the values engendering and organizing life in Trackton "no amount of books suddenly poured into the community, or pubic service programs teaching parents how to help their children learn to read, would have made an appreciable difference" regarding Trackton children's performances on school-based literacy tasks (pp. 365-66). For Heath and other educators, issues of different cultural values, of diverse literate practices, and of power relations enter into concerns regarding literacy and literacy instruction (Lunsford, Moglen, & Slevin, 1990; Spindler, 1982).

As Heath's study of Trackton underscores, the literate practices developed and reinforced at home are often very different from those required at school. The Community Literacy Center in Pittsburgh works to provide youngsters in its neighborhood with ways to bridge similar discrepancies they may encounter. WRITE programs at the Center provide after-school activities for teams of high schoolers. Consider that a writer's reasons for attending school, reporting to a job, and participating in a WRITE project may differ widely. While WRITE project members receive a nominal stipend for their participation, directors of the Center work to stress additional reasons that might motivate involvement, such as seeing one's name in print, the satisfaction of community participation, and the challenge of confronting community problem-solving. In addition, through reflection, writers are asked to consider ways in which the writing they do at the Center calls upon what they've learned at school. A typical response is that the writing is similar but at the Center the writing more often has the clear, tangible purpose of some real world effect. As a sixteen-year-old at the Center commented, writing in such a context is "taking thinking one step further" (*Community*, 1991, p. 2).

Community Literacy

The vignettes above emphasize that literacy exists inside the context that shapes and sustains it. Histories and ethnographies may be especially attractive to those interested in issues of literacy because they create coherent scenarios and suggest which forces--for example, religious pressure in seventeenth-century Sweden or economic pressure in eighteenth-century England--most powerfully affected the form literacy took at a given time. Histories and ethnographies freeze social events and invite interpretations of them.

However, those of us teaching and studying in the here-and-now of our own culture may often sense far more conflict and contradiction than coherence in the world around us. It is often extremely difficult to identify those forces that, for instance, permit or motivate some students to make meaningful connections between what they do at home and what they do at school. And even if we can identify those forces, it is often even more difficult to pinpoint which of the forces are the most powerful--thus, at least theoretically, the most important for us to foster--and which simply covary with the causal factors. In the face of such complexity, a question many of us, as teachers and students of literacy, ask is, where do I start to make a difference?

Rather than isolating one causal link in some specific equation for promoting literacy, the strategy of the Center has been to integrate itself into the web of interactions that form the community. Positioned there, its works to be a force for action and change within that set of relations. Integrating into that web of relationships has required understanding of the "hidden" literate practices that occur in the neighborhood. A study of community advocacy (Peck, 1991) in urban Pittsburgh unearthed several incidents of community literacy, incidents where "urban residents use literate means to take action upon dilemmas which arise within the everyday life of their community" (p. 1). One such text involved Bob whose home had been destroyed several years before by fire. After the fire, Bob refused to move to a homeless shelter. The City of Pittsburgh condemned his home, but Bob stood in the way of the city's dump trucks when they came to remove the "refuse" which Bob called "home." Bob was arrested. After spending a night in jail, Bob "talked with his neighbors, [and] recorded both his thoughts and his feelings and those of his neighbors who identified with Bob and were angry about what had happened to him" (Peck, 1991, p. 13). From these notes, and with the assistance of a church secretary who typed up the ongoing drafts, Bob wrote an appeal to the Housing Authority of the City of Pittsburgh. An excerpt of that appeal appears below:

I have lived in here 32 years in that house.

No one wants it to be beautifully restored more than I do. . . .

The real battle is economic. To force me to pay for a legal defense is to force me to lose–even if I would win the legal battle. Why make it a battle–playing games is not the bottom line answer–we all want the same thing--the betterment of Pittsburgh and citizens that trust the mayor and the administration sufficiently that they do not flee from the suburbs by try to live harmoniously and in peace here in the city.

I ask for two things:

1) An investigation to clarify the issues and clear my name;

2) Reappointment of Ms. Matthews, of the housing clinic, to assist me; she was very valuable and helpful to me in the past and knows the situation and knows that the situation does not lie in merely increasing the pressure and temperature but in getting SOLUTIONS to problems.

As Peck (1991) explains, Bob's document is indicative of community literacy. As an instance of literate action, the text served as a catalyst for neighborhood support and real-world action. Specifically, at the hearing where the court listened to Bob's case, the document provided a platform "where others could come and stand with him . . . and have a say about what they perceived was happening in the neighborhood" (p. 15).[2]

Another window into community literacy involves Althea, a volunteer who drafts proposals for neighborhood educational programs. As a writer, Althea's position is clear: "'I want to speak for my neighbors on the block and make sure that our Black kids get their fair share of the money available for education and recreation in the city'" (Peck, 1991, p. 16). Althea and 11 others are part of a racially mixed group of writers who recently sent funding proposals to a national foundation. At a particular meeting, the group met with the foundation's evaluators. The evaluators were invited in an effort to find out why none of the latest round of proposals was accepted and to hear suggestions for subsequent documents. Peck (1991) describes an incident at this meeting:

> When the evaluators have seated themselves at the table, Althea takes the lead by voicing her disappointment and her concern that in "her" perception the process was neither straight forward nor fair to the writers. She protests, her finger rhythmically stabbing a piece of paper on which is written the foundation's guidelines for funding applications. . . . Althea is supported in her comments not only by her fellow writers but by the foundation evaluators who agree that this type of writing about neighborhood problems and programs is an extremely difficult collaborative process where writers and readers have much to learn from each other. The evaluators take pains to point out that the proposals were not judged according to the "quality" of the prose. They were judged instead in terms of the presence of a "workable problem statement" linked to a feasible program that would address and solve the problem. Unconvinced and still shaking her head, Althea gets up and leaves. (p. 17)

This incident portrays the intensity that is often a component of community literacy. Behind community documents there is often a great deal at stake, in this instance, the educational opportunities of the area's youth. Tension is often unavoidable as groups with differing perspectives meet together to address common problems. Community literacy embraces a diversity of cultural as well as literate traditions and practices. "On the whole," Peck (1991) concludes, "community texts are referred to and used, not venerated" (p. 10). That is to say, community texts are practical.

The WRITE Projects: "Teen Stories" and "Issues & Info."

The Community Literacy Center has attempted to ground its sense of literacy in the practices that Bob's and Althea's writing demonstrate. Emphasizing the purposeful, collaborative, dynamic nature of community literacy, the Center provides a context for change, including not only changes in how literacy is construed but also concrete changes in the community. Project leaders at the Center teach young writers to use collaborative planning, a writing technique developed by Linda Flower at Carnegie Mellon University that provides support and structure through which the writer elaborates his or her plans for a text-in-progress. Each writer learns to work as a supporter and to take the floor and develop his or her ideas when it's time to work as writer/planner. Sometimes two high school students work together in a collaborative-planning pair. At other times a writer will work with a mentor or group leader. Through much of the collaborative planning, writers investigate options for developing the content of their texts in ways that suit their audiences and fulfill their goals as writers. Reflection, a simple term for more complex activities such as "elaborating and reformulating goals and plans for achieving goals, critically examining past decisions, anticipating difficulties, reconciling competing ideas" is a second feature that runs throughout the WRITE programs (Bereiter & Scardamalia, 1987, p. 300; cf. Flower & Hayes, 1980; 1981). In group discussions as well as during private interviews, project members are prompted to reflect on the strategies they use for thinking through a problem, whether that problem is how to make use of ideas for constructing an interesting introduction, how to get the best possible return on a survey distributed to other area teens, or how to format a final group document. Together, collaborative planning and reflection are used not solely to promote text production but also to foster awareness about oneself as a thinker and writer.

As mentioned above, Rana participated in two WRITE projects, both of which concerned the issue of teen pregnancy. In Allegheny County, the county in which the Center for Community Literacy is located and in which Rana resides, the rate of teen pregnancy reaches one of the highest in the nation. Statistics from the Family Health Council of Allegheny County (1987) reveal that incidents of infant mortality are highest among infants born to teen mothers. Statistically, it is rare for teen mothers to finish college; it is common, on the other hand, for teen mothers to remain dependent upon public support. All this to say, teen pregnancy is prevalent in the area, and many of the effects of such a high rate of teen pregnancy are highly problematic.

The first project for which Rana wrote entailed interviewing teen parents and writing up their stories. (At the Center and in Rana's interview, the project is referred to as WRITE II. To avoid confusion over numbers, below I'll be referring to the project as "Teen Stories" and substituting that title in passages of Rana's transcript.) For the second project, the team of writers used interviews to identify the questions and problems of teen parents; after researching issues of child development, nutrition, and parenting skills, the writers published an informational booklet addressed to these young parents--a resource pamphlet for teens by teens. (Instead of WRITE III, this projected will be referred to here as "Issues & Info.")

What follows is a discussion of Rana's reflection on the writing and thinking she did as a project member in Teen Stories and Issues & Info. The session for reflection took the form of a discourse-based interview, often characterized by prompts requesting the writer to read segments of his or her text and to discuss the goals, options, and obstacles that he or she considers to be connected with that piece of writing (Odell, Goswami & Herrington, 1983). Her reflection permits us to see is Rana's literate awareness at work. We get her story of how she constructed textual cues designed to bring about change, specifically, changes in her readers' attitudes and actions.

A QUESTION OF GODLINESS: TRANSFORMING TEXTUAL INFORMATION IN AN EFFORT TO CHANGE THE READER'S MIND

Rana's story as a member of Teen Stories begins when she heard her own disregard for teen parents voiced even more strongly by a member of her community. As we heard earlier, Rana's own view of teen parents was initially something less than compassionate:

> At the beginning, I thought they were stupid and I was brushing them off. But I never got in depth as to why they were pregnant. I just thought they were stupid.

Through a survey distributed to the congregation of a nearby church, members of Teen Stories investigated how many neighborhood residents viewed the issue. Of all the responses to the surveys, the response of a woman named Nan rose to the top for being the most opinionated. Rana describes Nan's response to the survey:

> She turned it [the survey] in and everything on hers was negative. Everything was bad. Nan just dogged them [teen mothers]. She said they were stupid. She just went on and on. Everything was negative. And I was like . . . I thought the same thing, but I didn't think it could be that bad.

Nan's extreme stance made Rana question her own position. As a result, she began to defend the teen mothers whom Nan had condemned outright . Rana explained in the interview that after doing research, which involved interviewing teen mothers from the neighborhood, her own views and those of other members on the Teen Stories project began to change:

> We did our research, and we began to see that it wasn't like that. It was no where near to what Nan said.

Through the confrontation with Nan's views on teen pregnancy, an exigency emerged for the Teen Stories document. The general purpose of the document, Rana explained during the interview, was "to... tell the stories of teen mothers to people who thought it was all bad." So, as Rana commented, the audience for the document included more than Nan. Rather, Nan's response to the survey worked to represent a larger, more general audience. And, as that conception of audience was stretched, it became more diversified and less concrete. In Rana's words, the document was directed at "people who didn't think anything could come out of it [teen pregnancy]."

Rana described her role in the WRITE project as encompassing, on a larger scale, her role as a member of her community; likewise, her conception of the audience stemmed from her conceptions of the community, as well:

> . . . in this community, there are old people, well, I hate to say old people, there are people who think, every time they see a pregnant teen walk by their house and they say, oh, she's bad. And like I wanted them to think, "Well, maybe she's not so bad."

For Rana, public disregard for teen mothers is an injustice. She articulated the end she hoped to achieve through her text:

> To stop it [the public disregard]. Because they [teen mothers] aren't all bad people. It's a stereotype. They get thought of in that way just because. It's wrong.

As Rana's comments make clear, the rationale behind the purpose for her Teen Stories text was intimately tied to her conceptions of her audience. For her as a writer, the purpose and audience formed the context in which she began to compose her text.

For the text Rana wrote for the project, the topic information she had to work with while composing was the information that a teen mother, referred to here as Tammi, had given Rana during previous interviews. These sessions were taped and transcribed to make the information easily accessible to Rana as she planned and wrote her text. An initial comment concerning her role in telling Tammi's story suggested that Rana's job was rather minimal:

> I put it [the story] down on paper. She told me the story and it went through me onto the paper.... Oh, I organized it. Like I asked questions. They really didn't even have to be in the order. But I could put it together and add a little like emphasis.

However, as we discussed particular sections of her text, it became clear that Rana's job was far more involved. Information from the interviews needed to be transformed in ways that would best confront the readers with the possibility that their views on teen pregnancy were insufficient, if not altogether wrong.

During the session for reflection, Rana pointed to three places in the text where she found herself talking to Nan (and those that Nan represented) most directly. The first passage she identified described Tammi as a particular kind of high school student. (The text is italicized to indicate Rana's written prose):

> *... Tammi Thomas ... was very popular and on almost every committee, club, and team possible, both in school and at the church she attended every Sunday. She was a model for Gimbels Department Store, had a B+ grade average in school, her first real boyfriend, and a family that loved and supported her....*

She then explained her rationale for beginning the story with, essentially, a list of Tammi's "credentials":

> When I said she was popular, on every committee and team. All that stuff. Nice family. Some people think that only people who get pregnant are those that didn't have anything else to do. And that were dumb and, you know, weren't going anywhere. But she was smart and she had a nice family.

Asked to state the argument framing this part of *Tammi's Story*, Rana responded:

> It could happen to anybody. Not just dumb people or people they consider to be dumb, so to help people understand better. Not just say, "OK. Oh, she's dumb," or something like that.

Rana pointed to a second passage. The rationale was similar. In the text, Rana had gone on to tell of Tammi's life after her baby was born:

> *... Tammi is now a supervisor for data entry and just last year, was chosen to perform (sing) in the Civic Light Opera. She studies Spanish and speaks it fluently. Tammi also loves aerobics....*

Rana explained the prevalent attitude that this passage was designed to counter: "People think that after you have a child, you can't do any thing after that. You'll be nothing." Then she went on to profess her own philosophy, one which she hoped her version of *Tammi's Story* would work to make more convincing to those who were as skeptical as she had been not long ago:

> People who aren't pregnant when they're teens, they just go through life normally. But the people who like get pregnant, they go off a little. And they learn how to deal with little stuff. Actually teens who are successful later in life probably had to do deal with more than other people that just had everything. They're actually not stupid. They might be smarter in the long run.... And you can't sit there saying they're stupid because you don't know the situation.... You've got to know the person. And if you don't, all you can do is wish them the best.

For Rana, information regarding Tammi's life before and after she had her child provided much more than a way of describing Tammi. Information from the interviews also provided rich ways of prompting her readers to build a new context for thinking about the biases they may have been holding against teen mothers. For Rana, as a writer, getting her audience to build that new context and to begin changing their stereotypic images of teen mothers went hand in hand.

Rana cited a third place in her text where she had focused her prose to respond to the people whom Nan had come to represent. The passage works perhaps more subtly than the two sections she first identified. The text she identified (in bold below) is embedded within a larger paragraph:

> *She got pregnant. Yes, pregnant, and she didn't know what to do. She had never talked with her parents about sex or anything that had to do with sex. What had happened? She didn't know, one thing that she knew, however, was that she wasn't going to give the baby up; nor was she going to let it ruin her life. She figured that* ***since it had happened it must must have been something God wanted, something that was meant to be. God was the head of her life and she thought,*** *who was she to rebel?*

During Rana's reflection, she explained that this passage regarding Tammi's religious perspective linked back to the first paragraph. She mentioned that in this earlier passage she made sure to include the fact that Tammi was not only a member of a church, but also that she attended every Sunday. For Rana, this information regarding Tammi served a rhetorically powerful purpose. Rana explained:

> Tammi said it was something God wanted. She wasn't going to do anything [like have an abortion]. .... And the lady [Nan], she goes to church, and she's suppose to be godly or whatever, and she's thinking, "Well, you wouldn't do that if you were godly," but Tammi was.... She went to church. I wasn't going to leave this part out. It would mean a lot to people in the church.

It appears from Rana's above commentary that the juxtaposition of Nan's survey and Tammi's interviews prompted Rana to speculate on Nan's position

on God, sex, and teen pregnancy. That is, Rana speculated that the stance Nan voiced in her survey-response extended to include the position that young women "wouldn't do that if [they] were godly." In selecting parts of Tammi's interview that challenged this stance, Rana's strategy was apparently to spur her readers to confront the falsity of those premises which they perhaps had held to be most true.

Asked to read *Tammi's Story* from Nan's perspective, Rana identified what she saw as Nan's most likely response:

> She might say, "This is just her." Everyone else. This might just be an exception. . . . Not everyone else is like this.

Rana realized the limits of *Tammi's Story* in attempting to persuade her audience to change its views regarding teen pregnancy. Indeed, the limitation Rana cited runs directly parallel to the drawback often cited within academic communities when a researcher attempts to generalize from a case-study. But so does her response to counter the criticism. The numerous stories within the Teen Stories document work to portray the lives of many teen parents. No one story is the same. Indeed, Tammi's story is much happier and more inspiring than one condensed from a troubling interview with an apparently confused and lonely 15-year-old mother. Collected together, however, individual descriptions become especially significant. In the case of the Teen Stories document, they challenge the notion that one blanket response is adequate to respond to and to understand the situations of teen mothers in Rana and Nan's community. Getting her audience to recognize this inadequacy is what Rana's version of *Tammi's Story* is all about.

Employing Text Conventions: Motivating Action

In both the group documents published at the end of Teen Stories and the Issues & Info projects, Rana's sections stand out as particularly unique. On a purely typographic level, Rana's texts differ from those of the other writers in that Rana makes more extensive use of bold text, italicized words, ellipses, and question marks. At one point in *Tammi's Story* she asks, "This sounds like the perfect teen, doesn't it?" In another piece, she describes an agency for teen parents and then urges her readers to "give them a call." Directed specifically to her audience, these text conventions, especially rhetorical questions, make Rana's prose read interactively. For, as Rana explained during the interview, these conventions work to endow her texts with features typically associated with oral discourse. Rana explained:

> I think about talking . . . out loud . . . because . . . when you talk, you use your voice more than when you write. There's more that you can do with your voice than with a pencil. So when I write I have to put on little things to make it have more, . . . you know, voice. That's how come I put in little things. So when it's going through their heads, they're making it sound this certain way.

Clearly, Rana succeeded in supplying her readers with textual cues to bring her texts to life. What her reflection made clear, however, is that she had additional expectations for the text conventions she employed, expectations that related directly to her sense of the audience and purpose for each text. During the interview, the discussion first focused on her use of rhetorical questions.

Rana explained that in writing *Tammi's Story* she used rhetorical questions to make readers confront their "built-in" expectations about teen parents. Rhetorical questions (in bold below) are crafted into two passages of the story. One passage is embedded in the paragraph describing Tammi's credentials as a "together teen":

> *. . . She was a model . . . had B+ average in school, her first real boyfriend, and a family that loved and supported her. . . .* ***This sounds like the perfect teen, doesn't it?***

The other passage is in the paragraph that announces Tammi's pregnancy and her decision to keep the baby:

> *. . . She got pregnant. . . .* ***What happened? She didn't know.*** *. . .*

During the interview, Rana articulated the rationale behind these questions:

> I asked them questions to get them interested because they might have had their own little thing about what happened. And I gave an answer that was probably totally different from what they thought [emphasis added].

These questions, then, model on a small scale what the entire story works to achieve on a larger scale. Both the questions and *Tammi's Story* itself works to provoke readers to acknowledge and question their preconceived biases regarding teen pregnancy.

Regarding the texts Rana wrote for Issues & Info, rhetorical questions not only make these pieces more oral-like and interactive, but, according to Rana, they serve another function as well. The difference in function has to do with the difference in audience and purpose. In the interview, Rana described the audiences for the two texts. For Teen Stories, she explained, the writers "were talking to the grown ups that thought it was bad." But in the Issues & Info document, the writers "talked to the actual teens." Rana continued to describe the purpose behind this document addressed to teen parents:

> . . . to help pregnant teens get back on their feet. They had fallen, or whatever, and we're helping to get them back on their feet, so later on they can help themselves. So that they could be more like what we saw in [Issues & Info,] more like the [positive] stories we gave. And make their lives better.

Ostensibly, the Issues & Info document simply provides readers with the information they had indicated an interest in. However, as Rana explained during the interview, to her "help[ing] pregnant teens get back on their feet" required more than simply being some middle-man in an information-transaction. It required building a context that would encourage the audience to make use of the information provided. Because of the added freedom--and responsibility--to build that context, Rana contended that she became more personally involved in the texts she wrote for the Issues & Info document than in *Tammi's Story*:

> I liked writing the information better, because I could put more of myself into it. I just had to tell Tammi's story, that's all I could do. . . . But I could put myself more into the other one.

Of the texts that Rana wrote for the teen mothers, one was entitled Housing, the other, Education and Employment. The titles themselves may suggest rather dry or dull prose; however, one of the primary ways that Rana "put herself into" these texts and, consequently, placed the information in a context that she felt would spur the audience to take action, was through the text conventions she employed. "Encouragement," Rana explained, "I think they [teen mothers] can use all the encouragement they can get."

As in *Tammi's Story*, Rana used rhetorical questions in both the Housing text and in the *Education and Employment* text. The passage below is one example of how Rana prompted a response from her audience. (The rhetorical question is in bold.):

> *The Neighborhood Tenants Reorganization is an organization that encourages home ownership. It is not specifically designed for teen parents, but it is original, creative, and worth checking out. In order to qualify for this program you must be at least 18 years old, if not 18 than at least 16 and emancipated or "on your own," financially independent (from parents or guardians), low income, and you must have a child. Got it?*

Rana explained her rationale behind using the question:

> Usually you just get information. That's all you see. You just read, and read, and read. And it's up to you to get it all. This let's them [readers] stop and gives them a rest, and asks if they "got it."

From Rana's perspective, adding the question, "Got it?" was a way of encouraging her audience to make sense of--and to use--the material she was presenting. Asked to anticipate her audience's response to the question, Rana continued:

> I would probably think, "Wow, she wants me to get it." She cares. I mean [laughter] she cares if I get it or not.

Rana explained that the response she anticipated from her audience was connect to her own experience as a reader working to make sense of the prose:

> That little "eighteen if not eighteen, sixteen and emancipated." That was a lot, too. That's really why. Because it was like. That whole concept was confusing to me--who was writing it down. . . . When I was checking over it and I read "got it," I stopped to check that I "had it." [laugher] It was a lot.

As a teen herself, Rana indicated more of tendency when reflecting on the Issues & Info texts to merge her own experiences as a reader with those responses she expected from her own audience.

Rana provided similar interjections throughout the section she wrote entitled *Education and Employment*. In this text, she provides her audience with information concerning colleges in the area, special educational programs for young, low income mothers, and a summary of vocations that are especially high in demand. While she composed, Rana periodically concluded paragraphs by urging her audience to take action, as in the passage below: (Note the final clause in bold.)

> *The Nursing Coalition is sponsored by Mercy Hospital. Give them a call at (412) 232-8111. I believe that this program is really something special. They believe that low-income doesn't necessarily mean low-intelligence, and if you agree, **give them a call.***

During the interview with her, Rana explained why, from her perspective as a writer, it would have been insufficient simply to have listed the relevant material:

> I think if I would have given all information, it would have been boring. They would have said, "Ok, whatever," and just put it aside. But if I give encourage to "call now" or stuff like that, maybe they'll say, "Maybe I will."

As Rana described them, rhetorical questions and other interjections directed to the audience work as textual cues urging readers to take the provided information and to put it to use.

Rana contended during the interview that, when she writes, she doesn't consciously decide where to place questions or other comments directed to her audience; rather, "it just comes out that way." However, she explained where she got acquainted with the technique of speaking to her readers in the implied second person:

> That's a technique they use in *Sassy* magazine because it's for teens. And it's not the kind of magazine for dumb, oh,-how-does-my-hair-look girls. It's for intelligent, you know, teens, who care about what's going on. . . . I like when I see them [passages employing these techniques].

What becomes clear from Rana's reflection is that the text conventions a magazine subscription introduced her to provided her with an approach for communicating especially directly with her audience. For Rana, getting her readers to decode her text was not enough. Through

her use of text conventions she worked to motivate teen parents to take action--to make the phone calls, to take the steps, to put the information from her texts to use.

Conclusion

Within her texts, Rana constructs contexts for change, contexts which aim to change the reader's view of the issue or the reader's sense of herself as an active, assertive problem-solver. For Rana, this literate activity has required her to integrate what she knows from writing at school, the text conventions she has noticed while reading at home, and strategies, such as collaborative planning and reflection, that she has learned to use at the Center.

We see from the vignette of eighteenth-century England that literacy is resisted when people can't associate it with a larger social context that values and supports it, giving literacy its very shape and meaning. In Trackton, a social structure as seemingly simple as neighbors gathered on a front porch, provides people with a context for using literacy to negotiate everyday constraints. The success of the Community Literacy Center in Rana's case stems from its ability to foster a context in which Rana could explore her own literacy, a literacy that permits a qualitatively different sort of participation than that which Britta Jacobsdotter's must have known. Britta's literacy required a permissive stance. Legalistic, it held the power to grant her citizenship, the privilege to partake in communion, and the right to marry. Rana's literacy, on the other hand, is proactive, directed not only toward participating in what her community has to offer but also toward changing dynamics in that community which she finds less than constructive, namely attitudes that stereotype teen parents and actions that stifle the healthy growth of young mothers and their children.

However, for all the power evident in Rana's portrayal of herself as a writer, there is an issue that must be addressed before closing, an issue that a scenario from America's recent history may illuminate. In the 1970s, two speeches were delivered at public occasions that caught the attention of well-known social linguist, John Gumperz. One oration was a sermon; the other a political speech. Composed and delivered by African-Americans, the two rhetorical texts demonstrated the same rhetorical strategies, signaling throughout "an artful interplay of rhythm, vocal style, and content" (1982, p.189). But as Gumperz reports, the reception of the two speeches could not have been more different. The sermon was delivered in church where members whom the speaker knew responded with warm enthusiasm. The second speech was delivered at a political rally where white members of the audience were largely unfamiliar with the African-American speaker's discourse strategies and traditions. Suspicious of his style, these listeners interpreted the speech as a threat against the President Nixon's life.

Gumperz contends that the reception of these speeches points "to two levels of social phenomenon" in discourse: "First, the interactive reliance on social presuppositions to achieve particular communicative ends. . . ; second, appeals to social rules, or laws to reward or punish, reinforce or sanction verbal behavior" (p. 203). Although Gumperz contends that "[b]oth types of factors need to be studied" (p. 203), his own focus is exclusively on the former: the study of the presumptions which members of communities rely on in order to communicate successfully.

For us, the juxtaposition of these two oratorical events brings to the fore a disturbing question regarding Rana's prose style. What Rana's reflections provide is an articulation of the presumptions that she has made--and hopes her readers to make--while interpreting what she has written. Rana's reflection at this point, however, considers only hypothetical readers, products of her own imagination. Neither Rana nor I know how the actual readers whom she intended to reach would actually interpret her texts. I do know, however, that at least a couple of readers, albeit older and from different backgrounds than Rana's targeted audience for the Issues & Info. document, responded negatively to the comment, "Got it!" that appears in bold in the following passage:

> *The Neighborhood Tenants Reorganization is an organization that encourages home ownership. It is not specifically designed for teen parents, but it is original, creative, and worth checking out. In order to qualify for this program you must be at least 18 years old, if not 18 than at least 16 and emancipated or "on your own," financially independent (from parents or guardians), low income, and you must have a child.* ***Got it?***

These readers considered the comment to be condescending, to set up an artifice between Rana and her readers. If additional readers, especially those whom Rana thought she would affect, would find the comment offensive and off-putting, Rana, especially as a writer striving for change, might be in for real trouble. In instances such as the textual cue isolated here, she may be creating an effect running contrary to the one she intended.

What we do get from Rana is confirmation that she sees her writing as a tool for making changes. This may be a first and critical step in developing an empowering relationship with written language. Furthermore, such a perspective may sustain her as she works toward another step: that of learning to negotiate meaning with real--not just hypothetical--readers. Yet if the Center is to foster literate action effectively directed at real-world change, then it may need to do more. It may need to extend provisions to include a context in which Rana can experience and explore the presumptions real-world readers do, in fact, bring to her text.

While Gumperz (1982), as a scholarly analyst of language can distinguish between "two levels of social phenomenon" operating in discourse and can focus almost exclusively on the first, Rana and the Center may be better off not adopting a single focus. For Rana, exploring how various readers respond and use her text will most assuredly take her on a journey that confronts "the social rules, or laws . . . [that] reward or punish, reinforce or sanction verbal behavior," as well (p. 203). Such a study, in the long-run, may provide her with a perspective and a sense of options that other writers, such as Althea in Peck's (1991) study, look for and need to control in order to write texts that instigate real changes in their communities. An exploration like this is will most assuredly involve an intense struggle to make some sense of the political and social factors that operate in communities of discourse. Thus, perhaps it is during such an exploration that Rana would most benefit from the kinds of support the Community Literacy Center has to offer.

Endnotes

[1]In a sense, these sixty years constitute four "generations" since the average age of death of mechanics, laborers, and their families in Manchester was seventeen years old (Sanderson, 1972).

[2]In a postscript, Peck(1991) writes "Bob's case recently came before the city housing board. A judgement of $1,000 was rendered in Bob's favor. City housing officials are appealing the ruling. A new hearing date has been set" (p. 16).

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Literate Practice and Action: HELP--The Housing Empowerment Literacy Program at Pittsburgh's Community Literacy Center

Philip Flynn
Community Literacy Center

At the conclusion of the project-ending celebration at the Perry South Senior Center, a community conversation that included Pittsburgh Mayor Sophie Masloff as well as other city and school district officials, one patron of the Senior Center, Fay, remarked to me, "I didn't think teenagers could be like this anymore."

Fay had good reason to be surprised, for she was witness to the culmination of a remarkable community project executed by urban teenagers over eight weeks in the Summer of 1991. In the course of those eight weeks, seven teenagers had planned and built a landscaped courtyard at the Senior Center, complete with steps and railings, an attractive walkway, trellises and a new bench, and eight new full-size trees. What's more, these same teenagers had written an impressive eight-page document that they published and distributed at the meeting, and they had planned and conducted the meeting of over 100 people as well. One thing is clear--there was a whole lot of literacy going on in those eight weeks.

It will be difficult to assess all of the literate practices that were engaged in the course of this eight week project, but we can try to evaluate some of them. It may be helpful to use a post-action reflection as a means of discerning some of the literacies that were being practiced in the Summer HELP (Housing Empowerment Literacy Project) project at the Community Literacy Center (CLC). I propose to assess the Summer HELP project in a way that breaks the project into four basic components: Work, Writing, Interaction, and Staff Interaction.

Work

This turned out to be a problem. Not only did we overextend ourselves as far as taking on a task that required sophisticated carpentry skills, we picked a site that was miserable in just about every way. Simple tasks like digging a hole for a tree became monumental work projects that required three or four people using pry bars, a mattock, a pick, and two kinds of shovels. It took one of our four-person crews three hours to dig one of these holes. We were truly fortunate to get the help we did from the New Futures kids who joined us in the fifth week of the project -- they dug a lot of holes and put in a lot of time and labor on this part of the project.

The HELP kids couldn't do all of the carpentry tasks that the project required, and so a carpenter-mentor and our Construction Coordinator did a lot of things for them. The kids didn't mind that they were getting help, but we have to remember that the adults don't need the practice, and our budget won't stand the strain of paying for the hours that the carpenter-mentor put in on the project. We thought it was important that this first HELP project be successful in every way, so this time we could justify spending the extra money and putting in the extra time. It would be foolish to do this in the future, so we need to keep this experience in mind when we plan future HELP projects.

This turned out to be the most interesting part of the project for me. I watched the attitudes of the kids toward writing evolve over the eight weeks from a basic tolerance of writing at first, to a general reluctance to write, and then to a final spirited flurry of revision with the adult mentors toward the end.

Now that the project is finished, we have a document that we all can evaluate, and it has been fascinating to hear the reactions of the participants as they show other people the HELP document. All of them seem to be proud of helping to produce such an attractive and impressive piece of writing. Linda Flower talks about the "power" of writing, which most of us can appreciate. But most teenagers haven't had the opportunity to experience that power first-hand. Maybe some of them can, now that they have a writing product that they produced themselves, which can serve them as the document is passed around to family members, friends, teachers, school officials, etc. Most of the people they know won't be able to see the work they've done at the Senior Center this summer, but they will be able to see their work through their writing and their document. It is a fairly "powerful" document if it's read carefully. These teenagers are starting to get some bona fide recognition as a result of the writing they did during the Summer HELP project--I think this helps them understand what we're talking about when we talk about the power of writing.

We have a lot of resources we can tap at the CLC as far as writing goes, and we used some of them in this project. We took advantage of the fact that the research associates from the Center for the Study of Writing at CMU and the Making Thinking Visible Project bring an abundance of writing experience with them to the CLC as did instructors from Community College of Allegheny County. All of the writers thrived with the considerable support and attention their planning and writing could get as a result of the one to one collaborations we employed. Even with the attendance problems that we managed to ride out in the middle of the writing activities, we were able to work quickly and effectively since each writing pair had at least one supporter for each writing session.

Using adult mentors in our projects appeals to me for a number of reasons. First, it allows us to invite interested writing professionals into the Center to share in our work. Second, our writers benefit from a lot of close attention that is difficult to duplicate in most other settings. Third, it enables us to efficiently use collaborative planning in our writing projects with teachers who have already successfully used collaborative planning in classrooms. We can refine this process to work even more effectively for us and the writers in future projects.

Teenagers who worked on the HELP project interacted with all sorts of people they wouldn't normally interact with, and in ways in which they would normally have no occasion to interact. Some of them related to me as they might their English teachers (maybe because some of them knew me as an English teacher at their high school). But this arrangement changed gradually over the eight weeks of the project as we planned the design, dug holes and pounded boards, lugged around heavy trees, and did many more non-school like tasks together. Soon they were acting as if I were a normal human being (and not an English teacher).

Very early in the project the HELP team members had to figure out a way to adapt to HELP Construction Coordinator Kevin McCartan's blindness. They did this quickly as they learned to joke about Hondo, Kevin's seeing-eye dog, and Kevin put them at ease by laughing with them. It was clear as the weeks went by that the teenagers respected Kevin's uncanny ability to "see" details related to building and design, and they began to rely on his expertise whenever problems with building would arise. Kevin could explain what measures needed to be taken in exhaustive detail and the team members never hesitated to consult Kevin. (Even on "writing days" when Kevin would be at the site preparing for the next day's work, they wanted to know where he was.) Kevin led the HELP team through an especially productive and instructive session when they priced out materials using the plans we had worked up in consultation with an architect. They worked up a lot of enthusiasm in this session, and they managed to estimate costs of materials within twenty dollars of the amount we actually would spend on the project. It was during this session that I heard one teenager remark to another, "Wow, I never thought I'd have to use geometry after the tenth grade!" We would hear comments similar to this often at the building site.

Working with the architect was another novel interactive experience. It helped that our architect (Diane LaBelle) characterized her job as "90% planning" since this assertion impressed the HELP kids with the essential nature of planning in a working professional's context. It was interesting to watch as HELP team members got comfortable with the architect's drawings very quickly. They were eager to make revisions of the original set of drawings on their copies, and many of them added features we hadn't thought of. Clearly, they enjoyed working with two separate sets of plans, and their copies of them seemed to take on the character of a sort of chalkboard they could draw on. Diane was patient in explaining why she planned the way she did, and she was glad to agree to all of the changes that the HELP team prescribed. But everything changed when we took them to see the site for the first time. This was the first critical point of instruction for all of us.

This was an occasion for writing to flex its muscles for most of the team members. All of them did a good job reflecting through writing after we visited the site; we had what might have been our best session of the eight weeks on this occasion. This was one of those wonderful occasions when discord led to insight. The disjunction came about because prior to visiting the site we had been working exclusively on a set of architect's drawings -- drawings done in rich colors and sharp precision -- in contrast with the downright cruddy reality of the actual space. The actual site was much smaller than they had imagined, and the rubble and weeds that dominated the space were not represented on Diane's site plans. When we reflected on the reasons for this disparity in perceptions, we began to realize that Diane wasn't "on drugs" (as some of the teenagers had exclaimed upon first seeing the site), but that her plans were drawn to scale (1/4 inch = 1 foot). We needed to learn how to "read" this scale, and the skeptics got the architect's rule out and checked (we found a few small discrepancies), but we all learned a valuable lesson -- site drawings only approximate the real thing (what you see is not what you get).

It helped for everyone to register their reactions to this experience through writing. We shared our written work with the group and the discussion that accompanied the writing helped all of us understand the work that lay ahead of us, and to reaffirm our commitment to successfully complete the project. But we needed to become conscious of our doubts and reservations, and this writing occasion provided that opportunity. (In this instance, writing made talking about the problem easier; talking and writing served to complement each other in a fruitful way.)

We were fortunate to have the services of a tree expert, Fred Galvez of Parklets for Pittsburgh, who showed us the right way to plant new trees and explained the kinds of things we needed to do to insure that the trees would grow and last over time. The HELP team learned that we needed a plan for choosing the location and properly planting the trees we placed at the site. Again, the essential nature of planning was emphasized, and the HELP team was beginning to believe that anything worth doing was worth planning carefully.

Staff Interaction

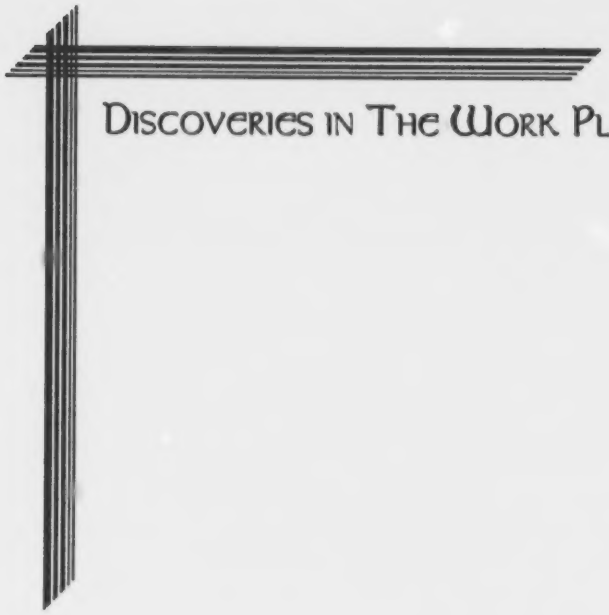
As a newcomer to the Community Literacy Center it's difficult for me assess how well we worked together on this project as opposed to other pilot CLC projects. I also have to acknowledge that I didn't think a lot about how I would like to see the staff interact in the Summer HELP project beforehand. I know now that this will always be a crucial consideration in planning any future CLC project since the successful interactions that took place during HELP demonstrates the extraordinary merit in working together effectively.

Undoubtedly, our greatest and most abundant resource is us – the people who work and volunteer on CLC projects. I like to think of our situation as advantageous in that we are able to call a lot of people "staff," and that we have such a hard time figuring out what to call each other (the tyranny of titles), and explaining who does what at the CLC. To me, this only means that more people can do more things.

What's even more impressive is the generous spirit that our people bring to the work of the Center. I'm happy to report that throughout the course of the Summer HELP project no one turned down a request for their time or expertise—a rare state of affairs in projects of any size at any level. Here are some examples of the unsparing sort of work that went on during HELP:

- CLC Youth Coordinator Joyce Baskins made herself available to "handle" just about any unforeseen crisis all the way through the project. Joyce helped get discussions started, made shy kids feel at home at the Center, and worked with me till 2:00 AM on one occasion when we laid out the HELP document. None of these things fit her "job description" (she doesn't have one, purposely I think); Joyce was simply unconditionally available (and indispensable).
- Volunteer adult writing mentors like Lorraine Higgins and Linda Norris from Carnegie Mellon University and Jean Aston and Pam Turley from Community College of Allegheny College came to the Center weekly to work with writers on their sections of the document.
- Linda Flower and Ellie Long from Carnegie Mellon University spent a lot of time "conceptualizing" with me and helped to load up the project with some substantial learning opportunities for both kids and adults.

Other people did other things during HELP, but the point is that this is the way we work best, when we use our best tools--our people (and the people our people bring in.)


Discoveries in The Work Place

"Doctor, Lawyer, Indian Chief:" What Future Roles Will a Current Student Have in our Society?

Andrea S. Martine
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A teacher's implied role is to prepare students for real life experiences, Dewey's idea of learning by doing. In today's classrooms that role is usually an unspoken role for the teacher. Too often teachers become so involved in teaching content area information, that they temporarily lose sight of this other unspoken role. To some, this role does not seem to be a primary role, but I propose that for a teacher, this role is key in preparing students for the future as productive members of society. According to Roger Taylor, who is an expert in education for gifted children, and who recently spoke at a workshop at the Vista Hotel Pittsburgh, "It is better for a teacher to become the guide on the side than the sage on the stage." Teachers should consider the use of the collaborative planning model in their classrooms as a rehearsal for the decisions students will be compelled to make throughout their lives. "Two heads are better than one," "Many hands make light work," and "None of us is as smart as all of us," seem to support the ideals of this instructional model.

For three years, the Making Thinking Visible Project of the Center for the Study of Writing at Carnegie Mellon University has been guiding the research of some thirty individuals on the use of the collaborative planning model in grade schools, high schools, colleges and community milieus. As a member of this project, I have read case books and numerous discovery memos, listened to presentations by my colleagues and participated in several local and national workshop presentations for educators. For all of my experience with this project, I have never thought of its value to my students farther down the road of experience until I decided to interview successful adults and tried to understand their use of the collaborative planning process in their own real life experiences. Is the ability to question others, to write cohesive notes and to formulate a collaborative solution something inherent to a successful work ethic? Where do these experienced individuals learn these skills? Does continual practice hone these skills? Do students, on the other hand, continue to use the aspects of the collaborative planning process instinctively in future problem solving situations? These questions prompted interviews that I conducted with two professionals and an analysis of responses to collaborative planning from my students and as evidenced in this paper.

Success is defined by *Webster's New World Dictionary of the American Language* as, "A favorable or satisfactory outcome or result." Successful professionals have had many satisfactory results. Most of these professionals agree that collaboration has a significant role in success. Why is collaboration something that comes so naturally to successful adults, and yet, to students, the idea of collaboration in problem solving seems almost taboo? Once the high school students have become familiar with the collaborative planning process, the procedure is a most natural one for them. When high school and college students are assigned a writing topic, it seems natural, after practice, to discuss their writing strategies with a peer before they begin to tackle the writing assignment. The student's counterpart in the process, the supporter, is charged with offering the writer new or alternative strategies for approaching the writing topic. The writer may come to the collaborative planning session having already decided upon a strategy, or he may be open to the supporter's comments and suggestions. Then he may be prepared to combine the supporter's comments with some of his own ideas for a possible writing

strategy choice. The latter choices represent an openness to the collaborative planning process. Linda Flower, co-director of the Center for the Study for Writing at Carnegie Mellon University, stated, "Perhaps a second distinctive feature (of the CSW project) is that unlike most teacher research which, as Dixie Goswami has said, focuses on the teacher's effectiveness or on testing classroom techniques, *we are more interested in close observation of how our students are thinking their way through problems and what they are doing when they write. Observation and reflection are key steps in the collaborative planning process itself,* and many of us use journals and tapes of collaborative sessions to help students observe their own thinking. Because we try to build in significant class time for students to reflect on their own observations, students are also engaged in the research process, not just to teach us something, but to learn about themselves." (Meier 5) These comments motivated me to pursue the issue of analyzing the problem solving strategies of successful adults and to see where they acquired these techniques; how they used these strategies in their daily work places, and also how they valued these problem solving abilities. For two of the adults, I used a taped interview, and for the third participant, I synthesized remarks from a speech given at a local college (Carlow) with comments given in recent newspaper and magazine articles. These comments and remarks will then be paralleled with remarks from my ninth grade (Scholars) English students and my twelfth grade (Mainstream) English students from last semester at Taylor Allderdice High School in Pittsburgh, PA to show that the value of learning collaborative problem solving strategies early on in one's educational experience is a useful life skill.

The two professionals who were interviewed (See Appendix) both seemed to be self confident professionals. They agreed that collaborative planning is an important strategy to use for the good of the patient/client. This good of the patient/client was paramount to both professionals. If collaboration with another physician/attorney is needed and necessary, both individuals do it. An interesting aspect of the interviews for me was the fact that both professionals do not initiate the collaborative planning process as often as they are called upon to be a supporter to another colleague. They do participate more as a supporter than a writer. Their participation so often as supporters to others leads to four challenging thoughts. What motivates successful, confident adults to seek the support of an expert? What benefits are derived from discussing a problem with another person in the same field? Why are the experts a bit reluctant to admit that they may need the support of another person when placed in a problem solving situation? When did these individuals feel confident enough to use the help and advice of a supporter?

Confidence is not a problem for Cherokee Indian chief, Wilma Mankiller. Wilma is the first female chief of the 108,000 Cherokee nation. She says, "I've run into more discrimination as a woman than as an Indian." "She has likened her job to 'running a small country, a medium-size corporation, and being a social worker.' With an annual budget of $52 million, the Oklahoma-based tribe operates industries, health clinics and cultural programs employing about 1,700 people." (Cole 49) Speaking about her role in the tribe, Mankiller sees her mainpurpose as helping her people become self-sufficient, and she wants others to 'see the tremendous strength and beauty and creativity that [she] see[s] in Indian people in this country, and the tremendous potential for people to solve their own problems, given half a chance.'" (*Current Biography* 31) "Using her skills in social work, Wilma Mankiller set out to instill in the Cherokee the precept that self-help is a source of self-esteem. 'My goal has always been for Indians to solve their own economic problems,' she once said, as quoted in *Fortune* magazine (October 12, 1987). To achieve ultimate independence from reliance on the federal government, Wilma Mankiller emphasizes the 'empowerment of the people on a local level,' encouraging members of her tribe to become more self-reliant in their outlook. 'One of the biggest problems is that we need to really trust our own selves and our own thinking, and not allow others to convince us that our thoughts, ideas and plans and visions aren't valid,' Wilma Mankiller explained to Catherine C. Robbins for the *New York Times* (May 28, 1987)."

Valid thoughts are what seemed to propel Mankiller from her position in 1983 as deputy principal chief to principal chief in December of 1985. In 1987 she ran for a full four-year term and won. On June 15,1991 she won a second four-year term with eighty-three percent of the vote. "So in 1687 women enjoyed a prominent role, but in 1987 we found people questioning whether women should be in leadership positions anywhere in the tribe. So my election was a step forward and a step backward at the same time." (*Current Biography* 32) We now must question her previous statement, "I've run into more discrimination as a woman than as an Indian." (Cole 49) She answered my question in her October, 1990 visit to Pittsburgh for the Carlow College's Focus Lecture Series. Once she was accepted by the members of he tribe, the state of Oklahoma and the Federal Government, she had no problem advancing the new economic and social programs she proposed. Her advancements as chief came about because of her constant extra effort on every task. If she does not know an answer to a question, she is most willing to seek the advice of an expert. She believes in working collaboratively to solve problems for the good of the group. Group decision making, collaboratively, is the method that chief Mankiller uses to solve the pressing issues that face her people in today's world.

By involving so many members of the group in the decision-making process, she has elevated the people's self esteem. She wants to be remembered as, "...the person who helped us restore faith in ourselves." (*Current Biography* 33)

This issue of self-esteem seems to be a continually recurring theme in these conversations with the professionals. All of these individuals have acquired the skills necessary to become successful professionals. Several examples of these skills are: using problem solving strategies, continuing life-long learning skills in their chosen fields, developing questioning skills, understanding group interaction techniques, respecting the diverse opinions of others, and tapping into a variety of support systems when necessary. One of the unspoken jobs of a teacher is to instill these life skills into the students. How does a teacher do this? When so much emphasis in the Pittsburgh Public Schools is placed on content information, S.E.P. Deadlines, and M.A.P. Testing, a teacher does not concentrate on life skills per se. Collaborative planning provides a way for content area information to be reviewed while at the same time, usually unbeknown to the teacher, self-esteem is being buoyed by working with a peer. Here are some comments from ninth grade (Scholars) and twelfth grade (Mainstream) English students at Taylor Allderdice High School who have participated in this learning strategy. They all answered the question, "What aspect of participating in the collaborative planning writing project did you most enjoy?" The asterisk is used to designate students who have begun to use problem solving skills as well as other life skills during the collaborative planning process used in my English classroom.

Cules:	**It was too good. I enjoyed discuss my paper with my classmate.**
*Rochelle:	*I heard ideas that others had.*
*Chris:	*I liked the idea of doing it in a group not alone.*
David:	**The session gave me new ideas to write about.**
*Mike:	*I got a chance to see how creative I was.*
*Judy:	*I enjoyed hearing what my supporter had to say about the topic and finding out her opinions.*
Dan:	**I enjoyed being interviewed about what I knew about the story.**
*Chandler:	*... The chance to exchange thoughts.*
*Latisha:	*Really knowing that someone was interested in my paper but was really willing to help me.*
Chris:	**I enjoyed hearing myself on tape.**
*Mitch:	*I liked talking about the story and thinking about the questions that Aaron gave me.*
*Jacob:	*I enjoyed the ability to speak freely about my writing. It was helpful to think about some of the questions that my partner asked me.*
*Rachel:	*I had alot of fun asking the questions and surprising my partner.*
*Karen:	*I enjoyed thinking about what I was going to write about. It gave me more of an idea of what I'm going to write. It gave me a chance to communicate with someone.*
*Kurt:	*I enjoyed talking with another student and knowing how they felt about my topic.*
*Steve:	*I liked getting my ideas out. It helped me organize my thoughts.*
*Jennifer:	*I enjoyed hearing what my partner had to say about his paper, and I think it helped me to talk about my paper.*
*Missy:	*I enjoyed thinking about what I was going to write and then talking to someone about it.*
Aaron:	**I enjoyed taping the conversation between Mitch and myself.**
*Josh:	***It helped to think about the essay.***
*Jamie:	*I enjoyed being able to express my feelings about my paper.*
Jenna:	**I enjoyed the socializing and the whole idea of appearing on tape.**
*Kim:	*I enjoyed asking the questions a lot more than I did answering them.*
Chris:	**I enjoyed the fact that I could express my feelings on tape.**

The process made most of the students feel comfortable discussing the plan that they had formulated with a peer. Several of the students realized that the act of stating their ideas and hearing them stated was motivational. For others, the approval of a supporter was motivational. Since these comments were made after the first collaborative planning process, I was able to see these same skills being used as well as additional skills being developed by both the planner and the supporter in future sessions. Some of these additional skills were: being a more careful reader, becoming more sensitive to the opinions of another, incorporating the ideas and suggestions of another person into one's own writing strategies, questioning another student more specifically about a writing assignment or anassigned reading, developing alternative writing support systems, e.g. asking an expert or doing research on the topic in a library, improving problem solving strategies, and finally, enriching group interaction skills. These life skills are slowly strengthened by practice and constant use. Perhaps the next time these students are faced with the problem of writing an essay, or the next time they are faced with any problem for that matter, they will evoke the problem solving strategies they tangentially used and enjoyed during the collaborative planning process.

Successful adults use these strategies almost automatically in their daily lives. These successful adults do not remember where they learned these strategies;

they just use them. Students are never too young to begin developing successful life skills. It is tempting to speculate that these problem solving strategies need to be engendered and perpetuated throughout the four years of high school in all areas of the curriculum. If students are nurtured all along in the development and use of these problem solving strategies, then the students' self-esteem, problem solving skills and other life skills will be enhanced. This enhancement might lead to more successful adult behavior in the real world. Teachers need the time to analyze what is really being taught and learned in the classroom during any given lesson. So often in today's transient world, this analysis (introspection) is sometimes forgotten as teachers hurry to meet other deadlines. The definition of these student outcomes, both affective and cognitive, and the ability to intervene or alter these processes are major educational challenges. What is overlooked or neglected by the teacher might be the most valuable lesson of all.

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Appendix

Survey Interviews

Doctor: George N. Schultz
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Pittsburgh, PA 15228
Lawyer: Donald S. Mazzotta, Esquire
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26th Floor
500 Grant Street
Pittsburgh, PA 15219

Collaborative Planning Questions for the Professionals

1. When do you discuss a (medical/legal) problem with a colleague

Doctor: Are you speaking professionally or something else?

Professionally.

Doctor: When I practiced, I studied the case and made a diagnosis after physical examination and laboratory findings. If I could not make a diagnosis and I needed help, I would send the patient to another doctor for further study. Then the two of us made a decision. I got a report from him, and if the findings were definite, I discussed them with the patient.

Lawyer: There are three times when I discuss a legal problem with others:

#1. If I would like another opinion to see if my thoughts on the problem are on target.

#2. If I do not handle this type of case on a regular basis, and I want to talk to an attorney with more experience who does.

#3. If the case is a criminal case, I do not do criminal work, I seek a co-counselor to call the client and accept the case.

What sort of collaboration was discussing the findings with the patient/client?

Doctor: Of course it's collaboration. One must be perfectly honest with the patient, and if you think the referral to another physician is necessary, you discuss it with the patient. The patient must absolutely have informed consent.

Lawyer: I do not collaborate with the client if I do not accept the case. I let the other attorney call the client.

2. Why do you discuss these problems with others?

Doctor: Because I couldn't get a diagnosis.....That's the main reason.

Are there other reasons?

Doctor: Not that I know of.

Lawyer: #1. to get an independent opinion from others

#2. because the area in question is not my area of expertise

#3. because the topic of concern is a "Hot"[POPULAR] Issue... Each state has a different way of dealing with certain issues, and I may not be clear on the laws of that particular state.

3. What do you do with the suggestions of others? Do you combine them with your own ideas, or do you make your own decision first, and then listen to the other person's views and not combine these new ideas with your own?

Doctor: Well, I incorporate his findings with mine, and if the diagnosis is definite, I discuss it with the patient. If the diagnosis is not definite, I would further study the patient.

Lawyer: Well, I do both of the above suggestions. I may take my colleague's advice, or I may choose to reject it. If there is a gray area which I haven't thought a great deal about, and I think that his ideas would add alot to the case, I mean that his comments would add some value to the argument, then, I combine the other attorney's ideas with my own.

4. Do you feel more comfortable in decision making by discussing a (medical/Legal) issue with a colleague?

Doctor: Not necessarily.

Lawyer: 99.9% of the decisions are made on my own without others. I feel verycomfortable doing that if I am confident about the legal area. If I am not comfortable, I certainly seek the help of an expert. I have no problem doing that.

5. Where did you first learn to do this?

Doctor: Medical school. By discussing medical diagnoses with professors. The medical school professors emphasized the total care of the patient, and no one doctor can be proficient in all disciplines, so if a diagnosis is made which is in a discipline of another doctor, you must, with the patient's consent, send the patient to that doctor, who is an expert in that particular field. This was emphasized in medical school for what constituted total care for the patient.

Lawyer: Very early in my practice, I learned that it was more time efficient to call another attorney for help than to spend hours of time in the law library and maybe take days to locate the solution I was seeking. It was more financially practical,also.

Why do you think you sought additional help in problem solving?

Doctor: Well, the best interest of the patient is paramount, and if I'm unable to make a diagnosis, I send the patient to somebody who can, whom I think can.

Lawyer: The client's needs are most important to me. I may have sought additional help for input, to get other thoughts on the topic, for more insight into the problem, or if I see added value for the case in doing so.

Do you think that using this process is cheating?

Doctor: No.

Lawyer: No, absolutely not.

6. What values do you see in discussing a (medical/Legal) problem with others?

Doctor: Well, his knowledge and expertise may be greater than mine in his particular field, and he might come up with definite evidence which would make a diagnosis. He may have used a different laboratory which gave better results than the one I used.

Lawyer: I improve in my own area each time by learning from others, and I learn 90% of the time by learning about other fields from other attorneys.

7. How often do you think you use collaborative planning in your work place?

Doctor: Not often.

Not Often?

Doctor: No. Well I was a specialist and very proficient in my field, and most patients that came to me had a problem which I could handle, and should I discover something else that was out of my discipline, I would, with the patient's consent, send them to a suitable physician.

Lawyer: Almost never in my own area of expertise, but in other fields, all of the time.

Were you ever called upon by other physicians/Lawyers to collaborate?

Doctor: Yes. Many physicians would send patients to me with particular problems were in my discipline and which I was capable to handle. This happened often in my work place.

Lawyer: Yes, all of the time in my area of expertise.

What level did it have to get to before you used it?

Doctor: Well, if I find I needed a diagnosis in a certain area that I didn't treat, I would send the patient to someone that treated the patient in that area.

Lawyer: Right at the start if I did not handle that area of the law.

Was that sort of getting rid of the problem or collaborating?

Doctor: No, that is seeking the best interest of the patient.

Lawyer: It is collaborating. Absolutely. It is so because we have rules, regulations and ethics. We must always act in the best interest of the client.

8. DO YOU TAKE NOTES WHILE YOU ARE DISCUSSING THE PROBLEM WITH OTHERS?

Doctor: Not necessarily. I kept files on the patient's. The other doctor would send me a report which I would place in the patient's file. I would write my observations and findings in long hand in the patient's file. When I was the supporter, I would use my notes to make reports for other doctors.

Lawyer: Yes, generally lots of my own hand written notes. I always refer these notes later. It's good to know that they are in the client's folder.

9. DO YOU GIVE CREDIT TO YOUR COLLABORATORS, OR DO YOU USE THEIR IDEAS AS YOUR OWN?

Doctor: I give credit to the collaborator.

Lawyer: If the information is in my own area, I do not. If the input is out of my area, I do give credit to the attorney for the information.

10. IS COLLABORATIVE PLANNING A VALUABLE LIFE SKILL?

Doctor: It's a very real and necessary method of reaching a correct diagnosis and correct treatment for the patient. It's indispensable.

Lawyer: Yes, for a professional, but for the general public it is probably a waste of most peoples' time.

Collaborative Planning in a Technical Center

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In the fall of 1991, I was contacted by a director of training at a technical center of a large corporation who had heard about collaborative planning and had been told that I was part of a Carnegie Mellon group working with this concept. She was interested in exploring the application of collaborative planning to science workers whose positions demanded a great deal of professional and technical writing but who were not by training technical writers. Collaborative planning as she understood it held the promise of not only helping workers improve writing, but also of being a cost-saving productivity measure, an important element in a for-profit setting.

Although the company had on staff technical writers, the large volume of writing produced by workers could not be edited by this limited number of technical writers. The company expected the workers to have the skills required by the work-related writing tasks. But, the skills of some workers did not meet the standards expected by supervisors. To address the writing needs of these workers, the company had, in the past, hired tutors working one on one at a cost of one hundred dollars an hour. One consequence of this system was that some workers had become increasingly dependent on the tutors which increased the overall cost to the company. In a recessionary economy in a corporation facing cut-backs, the use of one-on-one tutors had become an unaffordable luxury.

Collaborative planning held the promise of being a cost-saving productivity measure because workers, trained in groups in the planner-supporter model, could teach the model to other workers in a corporate milieu that was already stressing collaboration as part of a total quality management program. Thus, unlike the expensive one-on-one approach, collaborative planning taught in workshops would hopefully have the potential of affecting many more writers than would attend the workshops. With a smaller investment, the yield would be greater than the tutoring program delivered. These were the company expectations for collaborative planning, expectations that the initial workshop series showed could be fulfilled.

The remainder of this paper describes how I adapted collaborative planning to fit the needs of the workshop participants, examines both the general collaborative planning experiences of workshop participants and the more specific interactions of three pairs of writer/supports. The conclusion discusses the differences between working with collaborative planning in a classroom and in a work place setting and how the two environments might be bridged.

Initial Learning

Before the technical center was ready to contract for the workshops, the trainers and I had to see if collaborative planning would be useful for their purposes and I had to learn more about the problems that prompted their interest. To address our mutual learning needs, I met with two training managers and two project directors who were senior research scientists.

I had informed the trainers before the meeting of my background, that I did not have training as a technical writer and, although I had limited experience teaching professional writing, I had never taught technical writing. My knowledge was vicarious, based solely on reading books and articles on technical writing. To the trainers, this limitation did not matter because, as they reiterated, they wanted to investigate a process that would foster collaborationbetween their workers in addressing writing problems.

The problems were defined initially for me by the two project directors and by samples of papers collected by the trainers. A general complaint by both directors is that they were spending too much of their time revising and correcting "poor English" in their workers' writing. What the directors meant by "poor English" was not what classroom teachers usually mean---grammatical problems. Rather, the phrase embraced a number of meanings ranging from poor organization, confusion over audience and purpose, to turgid syntax. The consequence of these writing practices was writer based prose. All too often workers asked to report on their projects would lapse into a well practiced schema, a lab report detailing all of the intricate steps of their investigation. The difficulty with the schema was that it obscured the information needed by the financial staff who often read the reports---the potential cost benefits of the project. As one director complained, the science workers had not been trained to do the kind of varied writing demanded in a technical center. The two writing samples confirmed the directors' analysis: both texts described in intricate detail the steps in the investigation, but neither seemed to define the purpose for conveying the information.

The original idea of the trainers was to involve the project managers and their teams. But, ironically, in a corporate setting where collaboration and team building were part of the corporate ethos, a discussion of the role of the supporter revealed that hierarchy and authority were still viable. As the directors listened to the description of collaborative planning, one concurred that he would have no difficulty working with the model: the second, however, said that he would work with his writers as a supporter. In an ensuing discussion, it became apparent that he equated supporter with boss, with the answer giver, with a model of expertise and authority. When both the trainer and I reiterated the importance of assuming both roles of writer and supporter, he remained steadfast in his belief that he would function solely in the supporter role. Because the trainer understood that his position would defeat the purpose of collaborative planning, she decided to open the workshop simply to those who were interested, no matter whether their work area was homogeneous.

Her decision raised two unknowns: would workers from various technical areas be able to understand the work of a person outside their area enough to be of help and would workers be able to use collaborative planning if no one else from their area was in the workshop? The workshop experience to be discussed in the following sections gives partial answers to these unknowns.

Redesigned Material

The discussion with the project directors and the sample papers prompted me to redesign the collaborative planning material to fit this non-classroom environment. A key difference was the complexity of audience and purpose confronting the science workers. In most classroom settings, students write to the teacher, no matter whether the teacher specifies audience in the assignment. And even if the assignments define peers as an audience, the writers still tend to write to the teacher, a proximate, known audience. Two examples from the technical center workshop will illustrate the problems confronting the science workers that contrast with the known variables of the classroom setting. A maintenance manual being written by one participant would have a variety of users ranging from those who might need to understand only one concept to thosewho would actually have to do some task described in the manual, like taking the machine apart. The writer had to create a document for multiple audiences with multiple purposes. Another typical example was a project report which would be written initially to the project director but which would be sent through the corporate hierarchy to other cities where the document would be in the hands of non-scientists and where time would lapse between the writing and the reading of the document.

Given the audience demands of these workers, I reconceptualized the blackboard planner not as a flat plan, but as a three dimensional board with two components, audience analysis and purpose foregrounded. If the workers did not begin with careful analysis of these components, then the default schema was the lab reports whether or not it was appropriate. To prompt and cue this kind of analysis, I added material to the collaborative planning packet on audience and purpose analysis taken from technical writing textbooks and articles. In the workshop sessions, workers describing the movement of documents through the corporate hierarchy amplified the packet material and helped all of us to better understand the need for better audience and purpose analysis.

Whereas a classroom permits more time to teach and practice with collaborative planning, I was contracted for only three two hour sessions. The first introduced the concept of collaborative planning. In the second, after I modeled collaborative planning with one of the participants, the group broke into pairs for

their first collaborative planning session. The final meeting included a discussion of the first experience, a second session of collaborative planning and a final reflection on the interaction.

If time was limited, the corporate setting also placed constraints on the kind of research I could do on collaborative planning. The documents themselves were the property of the corporation so, unlike in a school where only the writer's permission is needed to use a paper, any use of the writing from the workshop would necessitate releases from the company. Tape recorders were not a viable option because all but two of the participants were uncomfortable with taping and those who did record found the quality of the tape to be poor. My data consisted of notes taken during the sessions as I observed pairs working and as I listened to group discussions. I also asked participants to fill out one questionnaire on their writing process and three reflection surveys. These writings proved to be key elements in helping me to understand the worlds of these writers as I tried to build bridges between my classroom experience with collaborative planning and their work environments.

Writing Profiles of Participants

An initial questionnaire provided a profile of the workshop participants. The group was comprised of one woman and eight men working in the following technical areas:

Number	Area
4	Process, Design, Mechanics
2	Chemical Systems
1	Applied Math
1	Process Equipment Development
1	Fabricating Technology

Seven listed titles that included the following: engineer (3), seniortechnologist (2), senior computer scientist (1), staff technician (1).

Included in the first questionnaire was a survey of their writing tasks, practices or processes and problems. All had to produce a variety of documents as part of their routine work. The range is listed below with asterisks indicating those documents often written in collaboration with peers:

a. Instructions: for database software on running a test process computer software manual equipment operating and maintenance manuals
b. letter reports (about three pages with tables and graphics)
c. letters
d. memos*
e. process specifications and costs*
f. project plans*
g. project reports* (monthly) project status and communications
h. reports concerning changes to current database software
i. summaries (monthly)
j. technical papers for publication *
k. technical reports* (internal and external) ten pages for division reports; technical reports on current computer systems; technologies and trends*
l. vendor/customer communications

In their descriptions of writing processes, only two of the nine described planning in terms of audience considerations. Six described planning as outlining with emphasis given to what in the blackboard planner is text information. In this regard, the workshop participants were not unlike many students. One used a model: " I find a report similar to the one I am writing and try to follow the same outline." Again, in this strategy, the emphasis is on topic information. When the group discussed the strategies after they received the survey results, several noted that audience and purpose were not explicit components of their processes.

There was a consensus on the time required to write: as one participant said, "Time is related to document complexity." Some estimated time in the following way: memos and letters required the least time, two to four hours; letter reports, eight to twenty-four hours; division technical reports, forty hours.

For all of the participants, economy of time and high productivity were major concerns. Writing, an integral part of their daily work, had to be integrated with the research that produced the content of the writing. For several, writing came hard and it was easy to procrastinate and put off the task until the demand of a deadline forced productivity with little or no time left for revision, a consequence that often produced the kind of writing that demanded of a supervisor, a further time investment to polish the document for others to read. This was a consequence that supervisors disliked and placed workers in a bad light since poorly written documents demanded attention that supervisors did not always have the time to give, but pride in the quality of the work from their divisions motivated them to address the writing problems.

Participants' comments on writing problems fell into three categories:

What and how much detail to include	5
Time and motivation to write	3
Wording and organization	2

Writers described their problems with detail in a variety of ways:

a. My problems are primarily with technical writing. I tend to want to be very precise and say everything at once. Even when I start with an outline, the results tend to be disorganized.
b. I find that when I plan, I have the most difficulty. When I plan, I use an outline listing major topics I want to cover and the details for each (too much detail)....When I don't plan, I leave out important details but the flow is better.

The goal conflicts over detail, too much or too little, also characterized the problems with time and motivation. Torn between research and writing time, writers also had to "switch from one project to another," a shift that caused writers "to lost thought processes. As another writer said, the difficulty was to get motivated to write, to "allocate a large enough block of time to maintain a consistent train of thought needed to organize a document. Several described writer's block as a consequence and agreed with the participant who wrote the following:

> I try first to get as much down as I can, not caring about spelling or grammar. When I begin to "wordsmith," I lose my train of thought. I frequently run into writer's block and have to take frequent breaks. Writing is very difficult for me; therefore, I use any distraction that will take me away from having to do it. I'd much rather present orally.

But as participants concurred, oral presentation was not a choice, and the dilemma created by writer's block was that if it persisted, it created a vicious circle of increasing tension as the number of unwritten documents only increased and deadlines converged.

Participants had some strategies to deal with their self-diagnosed problems. Four took time off from writing and did things like work on something else, pace, or just not think about the document for a day or two. Three spoke of consulting someone else for suggestions, usually a co-worker or sometimes a supervisor. One relied on finding a model. Only one spoke of features comprising the blackboard planner: "Prepare an outline of expectations of intended audience for document and systematically answer question of whether a piece of information would be useful to them. The strategies showed that some of the participants were using in an unstructured way collaboration, but they did not have the framework of the blackboard planner or the defined roles of the writer/supporter model.

The primary goal the participants wanted to attain from the workshop dealt directly with the demands of their work environment: they wanted to be more efficient, producing more and better writing in less time. Those who experienced difficulty with detail, wanted to be able to discriminate the essential from the non-essential more easily while those who found writing to be painful, wanted to have writing become either "less painful" or in the words of a more optimistic participant, "a pleasurable experience."

Participants General Reflections on Collaborative Planning

The work that the participants brought to the second meeting, the first actual collaborative planning session, represented the range of material they had listed in the writing survey. Bob brought plans for an operating maintenance manual while his partner, Andy, brought what he called "a long delayed letter report." Reid in Applied Math wanted to work on part of a white paper addressed to a general technical center audience explaining changes in the data base system. Four worked on technical reports, two of which were internal documents while two would be given at national technical conferences. One of the writers of a technical report shared the difficulties he was having with his co-authored document since one of the three writers was on the West coast while the other was in Europe with the writing going on through electronic systems. His difficulty was that his idea of productivity differed dramatically from his co-writers who were impeding his progress.

What made the worker's sessions different from those I had observed in classrooms was the level of motivation and participation. All wanted to understand the process, all had come prepared as writers with goals that they wanted to attain in the session, and all took seriously the role of supporter paying careful attention to the components of the blackboard planner, particularly the need for analysis of audience and purpose, the components we had discussed at length in the first session.

Given the emphasis on audience and purpose analysis, it was not surprising that three of the seven responses made in reflection surveys at the end of the first session in response to a query about what they had learned about planning and writing dealt with these two components. As the following refections illustrate, the analysis of the two components linked the writers to other parts of the blackboard planner like text conventions:

a. I did not provide a clear purpose. I found that in focusing on the audience, different parts of the report are really directed towards different audiences. I think that idea may be a big help in organizing the report.
b. We considered if the document should be segmented to address the interests of different audience groups.

One of the participants saw how to use collaborative planning with colleagues not in the workshop:

> Since I am writing a collaborative report with two others, I will consider them my audience and write a draft. We will try to have a collaborative planning session together and address the broader issues.

This writer did what the trainers hoped would happen. He did teach his non-workshop colleagues the model and engaged them incollaborative planning sessions that changed his document when he brought it to the third session.

As the writing surveys revealed strategies focused on text information, the participants in their reflections conveyed the difficulty of moving away from that component of the blackboard planner to rhetorical planning:

> a. I have trouble stepping back after getting the key information down to put it back in the context of audience and purpose.
> b. It is difficult for me to focus on the audience and purpose as a supporter just as I tend to go right to content in my own writing.

Text information seemed to be the default component of the blackboard planner just as it is for many writers in classrooms.

If participants had to struggle against tendencies to focus solely on text information, they also found that text information, in some cases, was a barrier in helping a writer. (This was one of the concerns the trainer and I had when the workshops were to be opened to people from any division and was a question raised by one of the workshop participants in the first session.) Two participants in commenting on their role of supporter felt that they had given only limited help to their writers because they had to struggle to understand the topic in papers intended for technical conferences. But even with this limitation, the supporters were able to understand enough to help the writers clarify purposes in theirdocuments since both writers had focused on the chronology and details of the technical procedures to the exclusion of any statement of purpose. The supporters were also able to suggest where graphs and charts could clarify explanations.

Two general themes emerged in the written reflections of the participants and in the discussions: the first was the value of planning and the second was the learning that came through the role of the supporter. Following are comments that embody these themes:

> a. Being a supporter, you can view the writer's problem from a clear, realistic position, and learn the thought process of planning and writing.
> b. Time can be wasted on initial attempts to be perfect in your writing. Planning appears to be an on-going process.
> c. This helps me to understand the common problems happening to the writer.

Collaborative planning also provided reassurance to several participants about the quality of their own thinking:

> Some of my thought processes are not as bad as I made them out to be.

The latter when discussed in the group led the participants to comment on the isolation of writing and the value of testing one's ideas by either talking them out to a peer or of asking a peer to respond to a text.

Sketches of Three Collaborative Planning Sessions

The pairing of participants for collaborative planning sessions was a function of where people sat around a conference table: people tended to pair with the person sitting next to him or her. This randomness resulted in only one pair that shared a common technical area, computer science. For the others, this meant dealing with plans and papers with subjects that supporters did not always understand. As the sketches will illustrate, there were both benefits and costs in having a supporter who did not share one's technical expertise. After two collaborative planning sessions, most in the group concurred with a colleague who said, "I think I will use two supporters, one with knowledge in the area (a primary audience) and one who is less familiar with the topic (secondary audience.) The group felt that the supporter with subject knowledge could help one clarify concepts and procedures but the limitation came from shared knowledge. He or she might not sense where concepts would be confusing to an audience lacking the subject expertise and might tend to focus on text information. The supporter without the common technical base appeared to focus more on audience and purpose. The first two sketches show pairs who did not share a common subject base working together.

Bob and Andy

Andy, a staff engineer, was from Process, Design and Mechanics while Bob, a senior technologist, was from Process Equipment Development. Although they shared a basic scientific vocabulary and an understanding of general scientific concepts, their expertise differed. Yet they understood enough about each other's work to help each other redesign their documents through discussions of audience and purpose.

Both brought the same document to the two collaborative planning sessions although in the second session they worked only on Bob's text. Andy worked on a letter report while Bob worked on a maintenance manual. Andy's goal in working with his very rough draft was to see "how focusing on audience would affect the work." Bob's questions, Andy felt, helped him to see that he lacked a statement of purpose which he needed for those readers whom he termed"casual," who would not be reading for the technical description, but to gauge the progress and value of the work. From Bob's suggestions, Andy constructed a purpose statement in his paper and concluded, "I found that in focusing on the audience, different parts of the report are really directed towards different audiences." This insight, he felt would "be a big help in organizing the report."

Because Andy was engaged in a total revision of his text, he did not want to work on it in the second session and chose instead to spend the time as Bob's supporter because, as he said, "I learn a lot as a supporter." To the first collaborative planning session, Bob brought a rough draft of an operating maintenance manual. Through Andy's questions about audience, Bob began to list the needs of his multiple readers and saw that his focus on text information ignored the multiple uses readers would have to consult his manual. At the end of the first session, he concluded that "the document should be segmented to address the interests of different audience groups."

This segmentation dominated the work of the second collaborative planning session. The two worked on an introduction to Bob's manual that would provide an overview or what they called a road map to Bob's document so that readers could find easily and quickly the information they needed. Between the first and the second session, they expanded three sentences of his text to three paragraphs, an elaboration needed to clarify two complex functions that Bob had compressed before Andy's questions about multiple audiences showed him that a more detailed explanation was needed. Bob also decided to restructure the whole document to move to the beginning the information that his division and program managers would need rather than have them go through lengthy explanations of procedures. As Andy said, the document's design had "real world implications." A question they struggled with was "when do you call it quits?" Both saw that they could continue to improve Bob's document, but the reality of deadlines imposed pragmatic constraints.

The pair worked well together making major improvements in Bob's document. Part of the effectiveness came from Andy's hard work as a supporter, a role he valued because of what he said taught him about being a writer. He recognized that in dealing with Bob's work that he was dealing with one of his own problems of "trying to say everything at once." In his reflections, he wrote that both sessions had reinforced "the value of a good supporter, the process, and the need to write to an audience." His major difficulty, however, as a supporter was that he had "to be careful to try to suggest, not dictate."

John and Joe

Like Bob and Andy, John and Joe did not share a common technical expertise, yet they were able to improve each other's texts. Both were from Process Design and Mechanics. To the first collaborative planning session, John brought the draft of a journal article while Joe brought a draft of a manual for testing and analysis. Both recognized that each was using writing as a way of learning about their subjects so each had produced writer based documents. John, for example, was using his draft to figure out concepts of his technical problem. Both recognized the power of using writing this way, but saw the need to revise the document for readers.

John's goal in the first session was to reorganize his document. Joe helped in pointing out how "details were left out or mixed up." Joe struggled to do this because of the technical level of John's paper and because of the short time he had to read it. A major contribution Joe made was in helping John clarify the purpose of a model he had developed in the paper. Although the purpose was implied, Joe helped him to see the need to make the application explicit.

From his interaction with Joe, John concluded that "effective writing doesn't just happen. It needs to be crafted." He also felt that the insights he gained as a supporter would help him to address what he felt was a major problem in his work "of stepping back after getting the key information down to put [the text] back in the context of audience and purpose." For John, this was another way of describing the movement from writer to reader based prose.

Joe, in discussing his writing process, tended to use models which is what he did with the draft of the manual he worked on for the two sessions. What John helped him to do was similar to Andy's work with Bob; he helped him to clarify the purposes of different parts of the manual. Joe, from this experience, concluded that it would be a good technique to test parts of his manual by having potential users read relevant sections, something he had never done before. Although Joe felt that he had gained insight into his own writing from being a supporter, he worried about his ability to help John because of the technical nature of John's text.

Reid and Sue

Reid, a senior computer scientist in Applied Math, and Sue, a senior technician in Process Design and Mechanics shared a common subject expertise about computer systems and software. Consequently, they did not have the text information difficulties others had.

In the first session, the pair worked on Reid's text because Sue could not stay for the whole session. Reid had a draft of a white paper that he was writing in collaboration with others, a status report on computer technology and the changes the technical center was about to make. Sue's knowledge of the area and her role as a user of the technology made her a valuable supporter for Reid because she was able to ask both technical and rhetorical questions. The latter were based on concerns she had heard people discussing. She recognized that Reid had in the beginning of his draft tangled an argument with a description of the changes and urged him to separate the two to give the argument more prominence. She also reinforced the need for

clarity in the purpose of the document and for making terminology as simple and as clear as possible.

In his reflection on this session, Reid spoke of the gains he made by having to explain his ideas to Sue. As he said, both in using the blackboard to write his paper and in using a good supporter, he was able to gain more focus and structure in his work.

He reported in the second session that he had gone back to his co-writers and had taught them the concepts of the blackboard planner and had modeled the roles of writer and supporter. He felt it was important for his group to interact with one another as he and Sue had done because of the complexity of the document they were working on. He concluded, however, that it was not always possible because of the time pressures to use supporters, so he offered procedural guidelines to the group: he felt that for shorter, simpler documents, he could use the blackboard planner and the writer/supporter questions I had distributed to both plan and revise his work, but for "larger, critical writing assignments" like his white paper, he would seek out supporters. His pragmatic distinctions seemed to make sense to his colleagues who were struggling with the pressures ofefficiency and productivity.

In the final session, Reid had the help of two supporters, Sue and Bob. Together they helped Reid with a new document, a technical report that was based on his white paper. As Reid reported in his response to the final session, the supporters "pointed out that I jumped right to the topic at hand without first 'leading the reader' to discuss what is to be covered." He felt that the two had given him a powerful strategy to use in his beginning which was to contrast "what the reader knows about the existing computing environment with the new environment."

In her analysis of her writing process, Sue felt that she was caught in a catch-22. If she did plan, usually through an outline, she found herself confused with too much detail not knowing what to exclude. When she did not plan, she felt that her writing "flowed" better, but she worried that she omitted essential details. Her experience with collaborative planning appeared to give her a solution to her dilemma.

To the second collaborative planning session, she brought a document that described the advantages and disadvantages of a database conversion and a list of questions for her supporter like "what would my audience want to know? What details would they be interested in?" These questions she posed to Reid who knew both her audience and the subject matter. In his role as a supporter, he, according to Sue, helped her "to leave the muck of the actual conversion process and step back to see the entire process." Whereas her original writing process had her struggling with text information, it was the interaction with her supporter that help her link the need for text information to her purpose and the instrumental needs of her audience. Her planning now encompassed rhetorical considerations.

Reid valued the collaborative planning model as a "cookbook" to writing while Sue referred to the model as a set of "steps." Yet, what I observed about both in practice, did not conform to the behavior of students who used the collaborative planning questions as algorithms applied rigidly without regard to the problems posed either in the writing or by a supporter. Rather, Reid's cookbook and Sue's steps were in practice really heuristics that they employed in response to their definitions of problems. Thus in discussing Sue's text, they did what many students find difficult to do, link text to other blackboard components of audience and purpose. Unlike many of the classroom writer supporter dialogues that I would call presentational talk, the quizzing of the writer to elicit detail, the talk between Sue and Reid typified what I heard in the workshop, talk that linked components of the blackboard planner and thus generated text transformations to make the documents more reader based.

Bridges

For people like me want to bridge the gap between classroom writing and the demands of non-classroom writing situations, I puzzled over the apparent ease with which the workshop participants were able to move towards rhetorical planning once they understood the model and move away from writing processes that had focused on text information. Whereas I struggled with students for an entire semester to have them make the connections, the workshop participants appeared to demonstrate the connection in two collaborative planning sessions.

Obviously, motivation played a key part; the workshop participants wanted to improve their writing for many tangible reasons; they would obviously becomemore efficient and more productive and there was professional pride in doing both. Quality was also a motivator. And there was the practical problem of meeting the expectations of supervisors, especially for those who had had documents returned to them.

The contrast with the classroom is obvious. Whereas the workshop participants were motivated both intrinsically and extrinsically and were willing to put the time in to improving their writing, many students have only the single extrinsic motivation of the grade and are unwilling to put the time and work into applying strategies to improve their work. But motivation seems to be only part of the story.

I was struck by the instrumentality of the writing tasks and the role of audience for the workshop participants. Each of the documents they were working on was going to be used by someone in some way whether use involved the doing of something as in the maintenance

manuals or the understanding of something as in the white paper on the shift of computer systems. This instrumentality was a salient feature that dominated the discussions between the supporters and writers and lead to not only audience analysis in the sessions, but between sessions lead some of the participants to test pieces of their writing on potential readers. The participants had a discourse community outside of the workshop that made the concepts of the blackboard planner take on a power that is difficult to achieve in a classroom.

Yet, teachers can design writing tasks that embody the instrumental qualities that characterize some of the tasks engaging the workshop participants. The manuals the workshop participants designed demanded research both of procedures and users and lead the writers back to testing the documents on potential users. I am not arguing that all classroom assignments should be referential or instrumental, but students have much to gain from those that are since they will embody aspects of writing similar to the demands students will face as worker writers.

If I learned about the need to redesign writing tasks for classrooms from the workshop experience, I also learned more about collaborative planning in a work setting. I saw that it could be viewed as the trainers and several of the participants saw it as a cost-effective way to improve communication and increase productivity. Several of the participants did do what the trainer hoped they would do which was teach the model to co-workers not in the workshop. In using the blackboard planner as a heuristic as Sue and Reid were doing, the participants made a strategic change in their writing processes that moved them away from planning processes that tended to focus on text information to rhetorical planning that had the important consequence of satisfying reader needs, an especially important consideration given the time that some supervisor/readers were investing in improving documents.

What is not answered sufficiently for me yet is the question of the importance of the supporter's knowledge base particularly in a technical setting. Having watched Joe struggle with John's text, I saw a trade-off between the qualities of a good supporter/reader who can analyze the general rhetorical needs of the document and the one who also brings a technical expertise. The solution, if one cannot embody both in a supporter, might be the one referred to earlier in this essay, the use of two supporters, one with technical knowledge and one who is a general reader.

Bridges are seldom one way streets and generally crossings cause one to take things from one side of a bridge to another. My crossings between the classroom and the work place involved not only carrying concepts from one to the other, but the revisioning of concepts about writing processes and collaborative planning in different environments.

Part III: Dialogues-1991-92

Introduction and Overview

We felt that our inquiries into collaborative planning had touched on several important issues that we wanted to recognize and discuss publicly in the last year of this exploratory project. Widening the scope of the project, we hosted a series of seminars which provided opportunities for dialogues among teachers, students, parents, administrators, and community activists to engage in conversations about pivotal issues that impact teaching and learning. Project members and those we invited from our academic and community settings participated in five different dialogues centered on a host of issues related to teaching and learning. The issues and questions addressed at the dialogues included the following:

Collaborative Planning and the Curriculum

- What happens when collaborative planning becomes part of city curriculum? How did people who used collaborative planning in the city schools' curriculum find that it worked for them? How do we adapt collaborative planning to an already existing curriculum? And what happens when the technique moves out from a project to individual pilot teachers?

Community Literacy Projects

- What are the links between planning and writing in school and the writing and planning that students do in community literacy projects? Is there any overlap between the literate practices of school and specific arguments and projects, such as, arguing for a van to take teenagers to places where they can learn something important or revitalizing a senior citizens' center?

Training Teachers in a New Technique

- What happens when novice teachers are introduced to collaborative planning? What happens when expert teachers start to work with a new technique like collaborative planning? Are their experiences similar or different and in what ways? How does collaborative planning fit in with developing a repertoire and philosophy for teaching writing?

Signs of Success in Different Contexts

- What constitutes success in teaching collaborative planning with a variety of students in different contexts? In other words, how did collaborative planning work for different teachers and students in different situations?

Bridges Between High School, College, and the Work Place

- What are the bridges between high school and college writing? Can collaborative planning help students to cross these bridges? How? And how will planning and collaboration prepare students for the work place?

Teams of project members acted as hosts for these five different dialogues. We offered short presentations to the group about our interests in teaching collaborative planning and discoveries that we made and our students made over the past year. This section of the casebook contains the written summaries and reflections about what happened during these dialogues.

November 12, 1991
Collaborative Planning and the Curriculum
Jane Zachary Gargaro

This dialogue invited guests to learn how various members of the Making Thinking Visible Project had utilized collaborative planning (CP) for various curriculum purposes and to reflect on the implications that collaboration has for the restructured classroom and future curriculum development. A common theme of these teachers, curriculum writers, and administrators from the Pittsburgh Public Schools was the adaptability of collaborative planning to various classroom and curricular purposes.

Leonard Donaldson, teacher of social science at Peabody High School and member of the Making Thinking Visible Project, shared his observations on how his use of collaborative planning enabled students to move beyond topic information and accomplish a major goal of the social science curriculum: teaching students how to think critically about content. He described two projects in which collaborative planning was used as a means to help students make their thinking visible. In teaching the Industrial Revolution, Len used CP after first showing students slides and reading various historical documents. He first assigned students to be a member of a specific social class during the Industrial Revolution and had them write a letter to person of a different class, talking about what their life was like. Then students engaged in collaborative planning in order to revise their letters. Writers talked to their supporters about their letters, and supporters questioned the writers as to the purpose of their use of information. In another assignment students used collaborative planning to problem-solve in relation to the question "What makes an effective leader?" In this assignment students used the strategy of comparison and contrast to develop their rationale. Working in writer/supporter pairs, students were able to more fully develop their rationales. Len noted that not only did students using collaborative planning think more critically and develop their plan more fully, but they also became more open to discussion with one another. Student reflections indicated discovery about themselves as thinkers. CP enhanced both their critical thinking skills in the social sciences and an awareness of their own thinking processes as well.

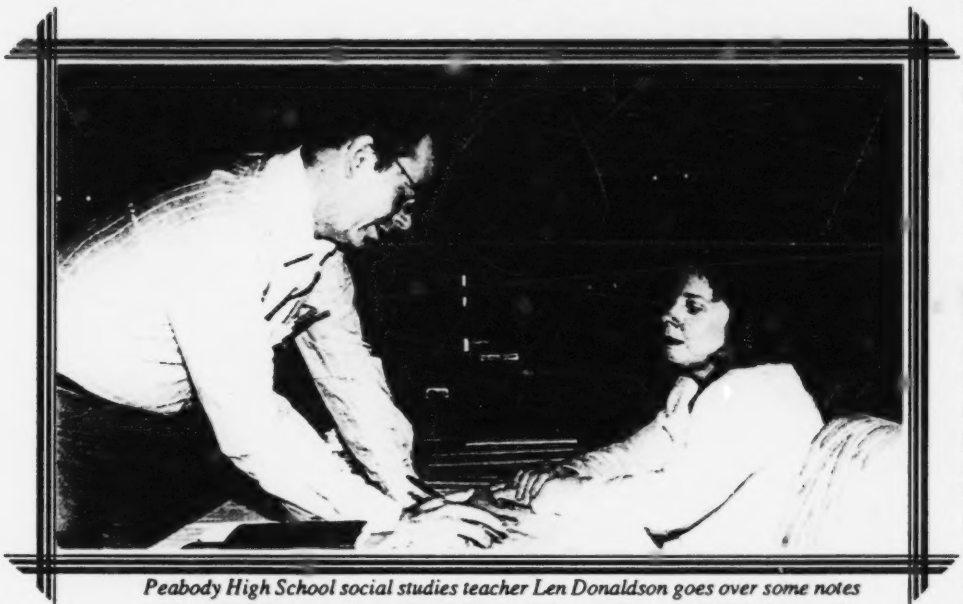
Andrea Martine, teacher at Taylor Allderdice High School and member of the Making Thinking Visible Project, described the role that collaborative planning could play in the Multi-cultural Literature Addendum to the English curriculum for gifted students, which she had been working on for the Pittsburgh Public Schools. Following the Purdue Model for Gifted Education, a three-stage model consisting of independent learning, guided practice, and group exploration, Andrea demonstrated the use of the Planner's Blackboard to guide group discussion at stage three. At this stage, students utilize information for various audiences and purposes. The language of the Planner's Blackboard could enable them to focus their discussion and demonstrate their ability to think critically and organize presentations and develop projects for a wider audience.

Before the first dialogue takes place in November, project director Linda Flower enthusiastically explains the concept of the dialogues to the rest of the Making Thinking Visible project members.

Jane Zachary Gargaro, teacher of English at Peabody High School and curriculum practitioner, described the struggle which cur-

riculum writers for the Syllabus Examination Program in English in the Pittsburgh Public Schools had in finding a way to talk to both students and teachers about writing. She described how her work in the Making Thinking Visible Project had allowed her to begin to see writing as problem solving and collaborative planning as a means of encouraging students to solve problems which writing tasks presented in order to improve text. She related how her classroom research into collaborative planning allowed her and her colleagues to develop curriculum materials that would foster the notion of planning in writing and place it in the context of the entire writing process.

Phil Flynn, a teacher at Oliver High School, who had piloted the curriculum materials which Jane Gargaro spoke of, discussed his classroom adaptations of that curriculum and his use of collaborative planning in the unit Sincerely Yours, which focused on the writing and reading of letters. Having worked with a class of remedial students in English, Phil stressed the need to teach students how to work in pairs by having the teacher work with small groups of students as an initial step. He reinforced the notion of teacher modeling, and he related his own experience of helping students to learn to plan by first looking at a letter which he had written to them and then looking at a plan-aloud which he had developed for that letter. Students were thus able to see how decisions which were made initially were eventually reflected in the text produced.



Peabody High School social studies teacher Len Donaldson goes over some notes with educational coordinator Linda Norris before sharing some of his discoveries about critical thinking with the group.

JoAnne Eresh, director of Writing and Speaking for Pittsburgh Public Schools, followed these teacher presentations by reflecting on three implications that strategies like collaborative planning have for the classroom of the future: they cause us to rethink (1) what is valued of students, (2) what and how we teach, and (3) what and how we assess. In the past we valued the product. The use of collaborative planning indicates that we value not only what students produce but shows that we acknowledge that certain types of classroom activities, i.e., talking and problem solving, are valued because they enable students, to quote James Britton, "to make sense for oneself out of the randomness of perceptions." Talk is a way of learning, not simply showing what has been learned. The second implication is that curriculum should not simply be a list of texts or objectives. The fact that collaborative planning has worked its way into the English Curriculum of Pittsburgh Public Schools demonstrates the belief that curriculum should help to create a healthy and beneficial classroom environment. The third implication is that the classroom of the future should be concerned with what and how we assess. Not only should mastery of content be assessed but also the ability to use processes and strategies and to reflect on what one is learning, all of which are reflected in the collaborative planning model.

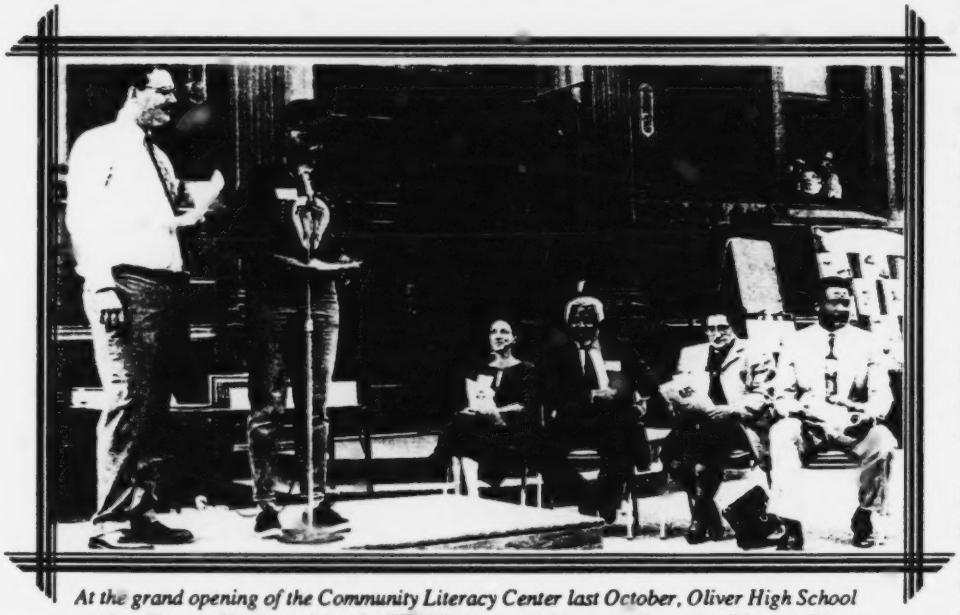
Gregory Morris, director of Reading and Literature for the Pittsburgh Public Schools, stressed the importance of utilizing a collaborative model in curriculum development. He reflected on the ability of the curriculum practitioners in the Syllabus Examination Project to create successful units because they had the time to utilize the collaborative planning model and to ask each other hard questions as they reflected on their purpose, audience, text information, and strategies. These teachers, he believed, were successful because they had the opportunity and time to problem solve around instructional issues, not just decide what should be taught.

From classroom teacher, to curriculum writer, to the program director, this dialogue on collaborative planning and the curriculum showed the adaptability of the collaborative planning model and how it is being used in various classroom settings and curricula to give students problem-solving strategies and enable them to make their thinking visible.

December 10, 1991
Community Literacy Projects

Philip Flynn

The December dialogue was designed to be an exploration of the nature of community literacies and the possible relationships between what happens in classrooms and what happens in communities, and the role that collaborative planning can have in enacting community and school literacies. Participants rotated through three round table discussions that explored these topics in detail:

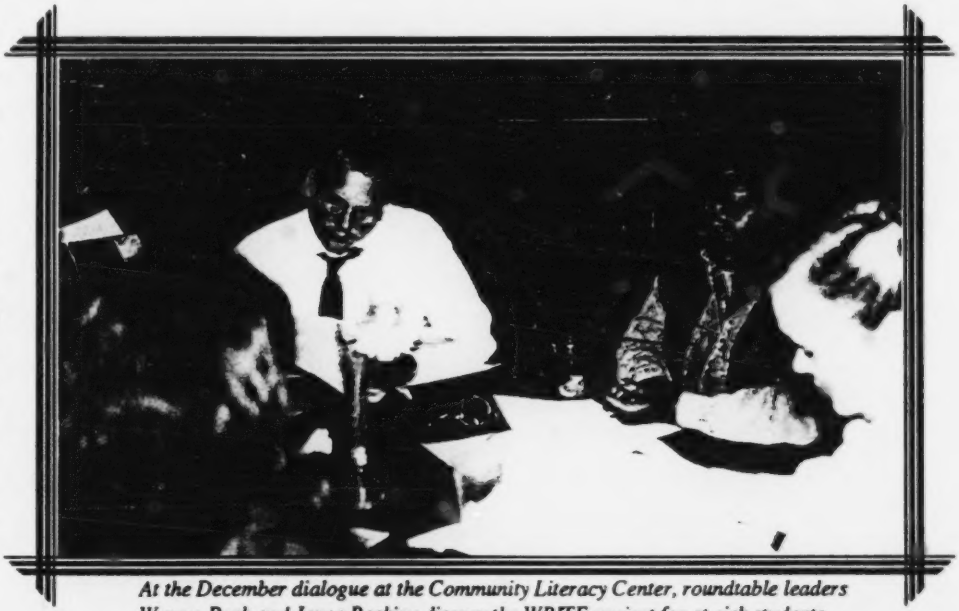


At the grand opening of the Community Literacy Center last October, Oliver High School student Theresa Hoyle explains the WRITE program along with Executive Director Wayne Peck while key speakers president Linda Flower, city councilman Jake Milliones, Mayor Sophie Masloff and vice president and executive dean of the Allegheny campus of Community College of Allegheny County, David Griffin, await their turns to come to the podium.

Roundtable 1, led by Christy Johnson and Philip Flynn, explored the theoretical framework for a pedagogy for community literacy as well as an exploration of ways to build constructive collaborations between community literacy leaders and schools.

Roundtable 2, led by Joyce Baskins and Wayne Peck, examined the differences students and teachers have identified in the writing students do in community and school situations and an exploration between students and teachers to discover ways to build bridges between writing in the two situations.

Roundtable 3, led by Lorraine Higgins and Linda Flower, presented the role of argument in community life as adults and teenagers learn that collaborative planning can help build persuasive arguments for residents who are acting of and for themselves in their neighborhoods.



At the December dialogue at the Community Literacy Center, roundtable leaders Wayne Peck and Joyce Baskins discuss the WRITE project for at-risk students.

January 14, 1992
Learning to Teach, Teaching to Learn

Linda Norris and Jacdes Brozick

Succcdary

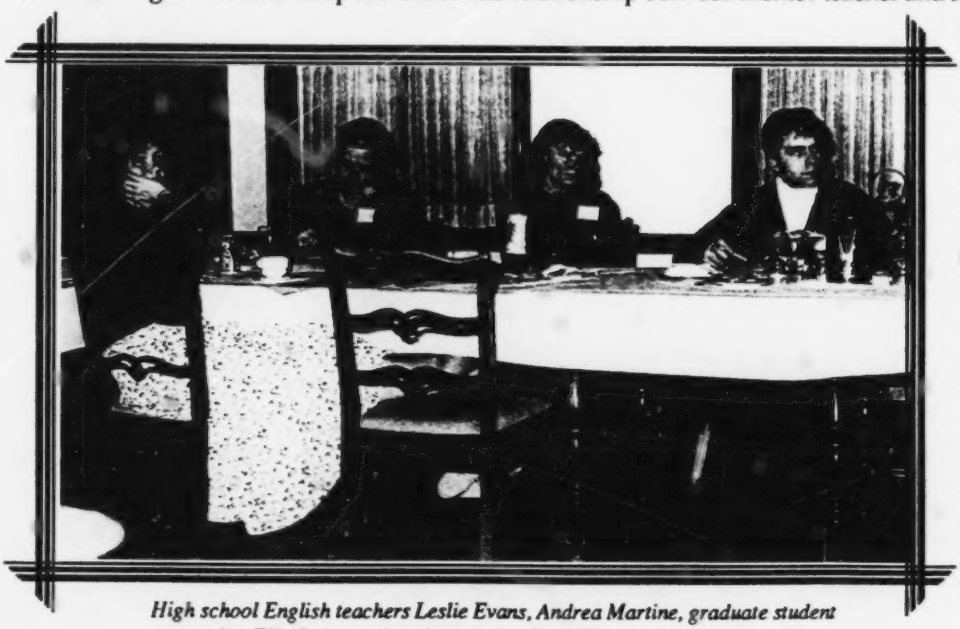
Several members of the Making Thinking Visible Project had been or are cooperating teachers or supervisors for pre-service teachers. Jim Brozick, Linda Norris, and Mike Benedict thought it would be a good idea to host a dialogue that addressed teacher training and how we learn to teach. We invited Carol, Phil, Laura, and Peter--future teachers from Duquesne University and the University of Pittsburgh--to talk about their teacher training experiences and how collaborative planning fit with what they were learning. Jim devised a mentorship model that incorporated collaborative planning between the future teacher and the cooperating teacher at the school site. Jim explained his model to the group; this mentorship model applied the concept of collaborative planning to developing interactions between cooperating teacher and student teacher. Linda talked about how teachers represent and understand what they are learning via the data she collected from student teachers' journals and interviews she had with them while they were student teaching. Linda was interested in how beginning teachers understand collaborative planning as a technique for teaching writing. Mike wrote his casebook paper about how future teachers see themselves as planners and supporters. (See Mike's paper in Section II of this casebook.)

Some of the important issues that surfaced during this dialogue were how to establish meaningful communication between student teachers and their mentors, what kinds of methods courses should be offered to those who want to become teachers that would be purposeful, appropriate, and practical pedagogies to prepare them for their own classrooms, and how to make better connections between universities and the schools. The following information was presented to the group for discussion.

Using Collaborative Planning in Mentoring New Teachers or Student Teachers

Jacdes Brozick

A primary issue in teacher training and staff development programs is, How do we teach someone to teach? In other words, how does one transfer knowledge of teaching to the beginning teacher, or in staff development programs, How do we help the experienced teacher who needs to learn new methods or to refine skills? Part of this dialogue on mentorship focuses on the relationship between mentor teacher and student teacher and how the mentor teacher can help the student teacher expand his knowledge of teaching and become a better teacher through the use of collaborative planning. I believe that the use of collaborative planning is not only helpful for training teachers but also helpful in staff development programs to help experienced teachers refine existing skills.



High school English teachers Leslie Evans, Andrea Martine, graduate student researcher Ellie Long, and student teacher Peter Domencic, listen and take notes on teacher education at the January dialogue held at the College Club.

Normally, the beginning teacher comes to the teaching experience with a smattering of knowledge in teaching, limited knowledge of techniques, some knowledge of content,

and little or no knowledge of the student population whom he will teach. In methods classes at the university, the prospective teacher may have learned a variety of techniques that were used to teach fellow classmates, and most likely had a variety of university courses in English content.

The high school setting is in many ways far removed from the university setting. It is here that the teacher trains and develops. The new teacher often comes with a bastion of new techniques, eager and ready to change the world. In some cases he is faced with a cooperating teacher who is unwilling to give him the latitude to test his wings. In other cases the student teacher is abandoned. He is assigned a class and told to "teach," and the cooperating teacher is seen only passing through on his way to the teacher's lounge. Both scenarios present a similar difficulty: the student teacher is unable to develop creativity and independence in his teaching through modification of his teaching, and is unable to get important feedback in order to make adjustments in his teaching. Ideally, a teacher becomes a good teacher through practicing his craft and reflecting upon this craft, particularly when that help comes from another person who has knowledge of the art of teaching.

I am proposing a model for teacher training that incorporates the process of collaborative planning because it appears to fit naturally into the process of learning to teach. It begins in step one by modeling. One of the most frequently asked questions that I have received as a teacher of writing is, What should the end product look like? Modeling offers some guidelines for the student teacher on what the end product might look like when accomplished. University methods courses should have as their goal the teaching of various models of teaching and learning to build the teaching repertoire of the prospective teacher; i.e. to build a battery of teaching styles from which to draw when the occasion arises. Once the prospective teacher gains knowledge of various methods (it is assumed that the content is also being taught) then he is ready for the next step: practice. Practice is done in the actual school setting. It is here that the collaborative planning model has the most value. The prospective teacher writes the draft of the lesson plan; the lesson plan is analogous to a rough draft in writing. It is the responsibility of the mentor at this point\ to support the student teacher and help to shape the lesson. Shaping the lesson means to help the student teacher focus the lesson by considering the students who will learn the concept, exploring the concept that they will learn, exploring the purpose for teaching the lesson, and exploring the method that will be most conducive to student learning. It is the responsibility of the mentor to ask questions and acknowledge the good points of the lesson; but most important, it is the responsibility of the student teacher to own the lesson. It is only in ownership that the student teacher can take responsibility for his lesson. After all, at some point the student teacher will not have a mentor and will have to develop lessons independently. Therefore, it behooves us to develop this independence in the new teacher. Following the planning comes the teaching of the lesson. The student teacher teaches the class and the mentor observes the class. Following the teaching of the lesson, the student teacher and the teacher confer. The follow up to the lesson is crucial. The student teacher at this point reflects. Good teachers not only asses their lesson after they teach the lesson but also during the actual teaching. They continually ask themselves, "if I could teach this same lesson to the same class, what would I change?"

By following this model, I expect that the relationship between the mentor and student teacher will improve and both will benefit: the student teaching by developing competence and independence; the mentor by watching a student teacher grow into a colleague.

A Collaborative Planning Mentorship Model

I. Modeling [Learning methods of teaching in an ideal setting]

In university methods courses or staff development sessions the teacher learns various methods of teaching: direct instruction, cooperative learning, Socratic, inductive, deductive, etc.

II. Practice [In the school setting, the teacher/planner collaboratively plans with the mentor/supporter.]

Teacher/planner assesses teaching situation and plans a lesson.

Teacher/planner and mentor/supporter cooperatively shape lesson.

Sample collaborative planning session questions:

Audience:

Who are your students? What are their ages? Interests?

What do the students expect to learn?

How will the students connect yesterday's lesson to today's?

CONTENT:

What is the idea you want to teach?

Tell me more about your reason for teaching this concept.

What additional information might you include?

PURPOSE:

Why are you teaching this lesson?

How will you organize the class time?

What examples will you use?

III. TEACHING [IMPLEMENTING THE COOPERATIVE PLAN]

The teacher/planner teaches the lesson.

IV. REFLECTION [EVALUATING THE RESULTS]

The teacher/planner reflects in journal or talk on the lesson.

The teacher/planner and mentor/supporter conference.

Sample reflections:

How did the lesson go? What were the strengths and weaknesses of the lesson?

If you could teach this same lesson to the same class, what would you change?

FROM REPRESENTATION TO PRACTICE

LINDA NORRIS

How do we learn to teach something? One way is that we develop a representation of what we're going to teach. That representation becomes part of our teaching repertoire and philosophy. Representations are made up of many images, attitudes, reasonings and experiences. One representation of a teaching technique might include any or all of the following (and even other aspects not mentioned here):

1. Attitude toward technique
2. Personal experiences relative to the technique
3. Reasoning and rationales about the technique
4. Selecting critical features and analyzing the technique
5. Conflicts and/or changes in perception of the technique over time

The following excerpts from Lori's lesson plan and written reflection on teaching collaborative planning provide a glimpse of what a representation of collaborative planning looks like from a beginning teacher's point of view. (For a more thorough description of this process, see Linda Norris's casebook paper in Section II.):

Code:

Boldface=personal experience

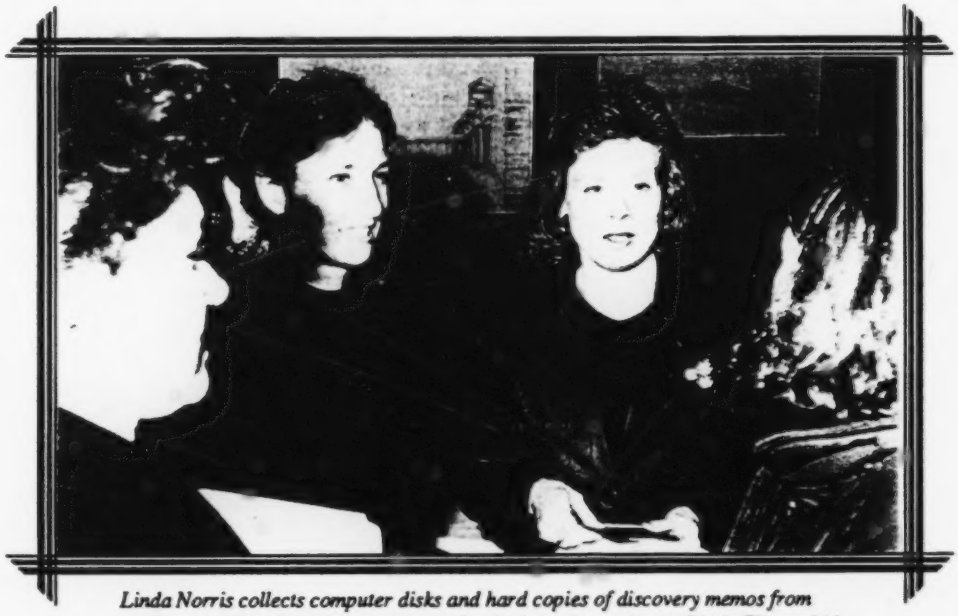
Plain text=attitude

Italics=reasoning

(Lesson plan, April, 91) *There are many times when student writers become frustrated by writing since writing can be a complex process. Most students don't like to write because it is such an individual and challenging task. Students feel that if they talk to fellow students about their papers they are either cheating or helping the other student write his or her paper. However, if writing could be accepted as a shared experience, then maybe students would find that writing can be an enjoyable task.* **I've noticed from my own classroom observations that students respond much better to any type of work when it involves group work. In addition to this the students respond with much more insightful answers.** Therefore, I would like to attempt a session of Collaborative Planning in my classroom with my students. *Collaborative Planning is a process in which students work with each other to help one another plan, write, or revise their papers. One of the benefits of this process for the students is that they will conference with their fellow students on how they can improve their papers. This constructive criticism will most likely be accepted more since the advice will be coming from a friend instead of an authority figure. In addition, in this process they need not fear that they are cheating, instead they should feel as though they are helping each other to become effective writers.*

(Written reflection on teaching, May, 91)...they [students] did make several suggestions to me in case this process were to be used again....they didn't feel that they had enough time to truly study and thoroughly read each other's papers...Another drawback to the session...was that most of the students were in the final stages of their papers and they felt that this process was being used much too late to be useful. *Therefore, if I were to use this process again, I would start earlier in the drafting stages of the students' writing. It seems that this would be more beneficial to them since it would give them a chance to gain new ideas and to voice through their papers with a partner. In addition to starting earlier, I would also give at least one day to both the writer and the supporter. This way there would be ample time for the students to discuss and explore each others papers and ideas.*

Throughout this CP session, I learned that if given the proper attention CP could be a useful tool for writers. My students learned how to really listen--not just hear--but listen to their partners suggestions by listening to the tapes again. It also helped them to see whether or not they were giving enough attention and specific suggestions to their writing partners. Overall, most of my students really seemed to enjoy this process and want to use it again. Since they were so enthusiastic about using it (even though they didn't have enough time), I do hope to use it again.



Linda Norris collects computer disks and hard copies of discovery memos from project members that will be used in a book about the project as Linda Flower bids goodbye for this month.

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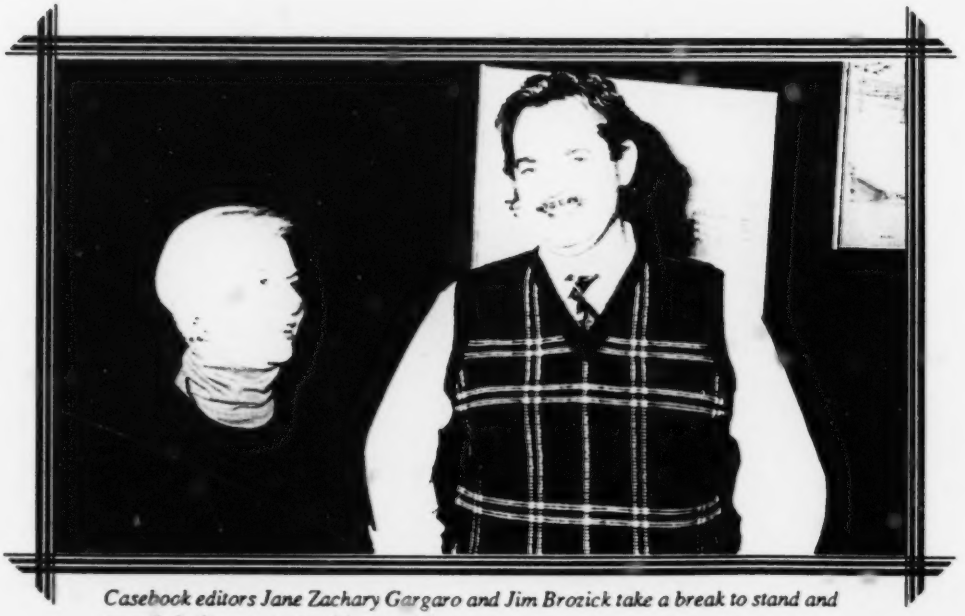
At a collaborative writing session in February, project members Theresa Marshall and Marlene Bowen discuss plans for their casebook paper and their upcoming dialogue meeting.



Casebook editors Jane Zachary Gargaro and Jim Brozick take a break to stand and stretch during a recent writing workshop.

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March 10, 1992
Success with Collaborative Planning in Different Contexts

Linda Norris with Marlene Bowen and Theresa Marshall

The five speakers who hosted this dialogue represented a variety of settings where collaborative planning took place. Linda Flower began by talking about two students in her classes at CMU. Lois Rubin followed with a summary of her work with freshmen writers at the Penn State New Kensington campus, and Marlene Bowen and Theresa Marshall closed the session with a joint presentation that dealt with their ninth-grade remedial readers and writers. Through all of these talks about student writers was the common issue of defining success and how doing collaborative planning and conducting classroom inquiry allowed these writing teachers to redefine what success meant in their classrooms.

Linda discovered through her students that learning is really a complex process her students go through. The reflection sessions that students had, where they observed their own planning and made reflective statements about it, helped them to become more aware of their own thinking processes and the genuine difficulties involved in any given writing task. One student noted that "there is something about a human" respondent in a collaborative planning session that a writer alone cannot achieve; students recognized that they could only construct so many questions on their own, and that it was challenging and even refreshing to have someone else provide other questions and perspectives that they alone couldn't bring to the assignment.

Lois described the students in the two-year college where she teaches composition; they were mostly first generation working-class students coming to a school with an open admissions policy. She looked at her students' responses to their collaborative planning sessions at three different points during the semester--right after their first planning session, after the paper had been written, and at the end of the course. Lois noticed different levels of reflection at the different times she collected her questionnaires. In general, students were more specific about parts of their planning earlier in the semester than they were at the end. But she felt that collecting reflective responses about collaborative planning at all three points yielded unique and valuable information for her as the writing teacher.

Theresa and Marlene began their presentation by defining "success" as setting, evaluating, and achieving goals. They went through a checklist of points about how they thought collaborative planning would be a success for their ninth-grade marginal readers and writers if certain objectives they set at the beginning of the year were met, objectives like the following: collaborative planning would be a success if students spent more time on task, showed more ownership for their work, listened to classmates' ideas more attentively, etc. Were they ever surprised with what they were in for. Well, they weren't that surprised exactly, but what they

Iroquois High School teachers Theresa Marshall and Marlene Bowen, who travel three hours from Erie to Pittsburgh each month for our seminars, discuss their successes with collaborative planning in their ninth-grade remedial reading class.

discovered was that they learned a lot about themselves as reading and writing teachers as well as their students. Conducting a classroom inquiry allowed them to question what they were asking students to do and it had them reexamining their goals and objectives. Their most exciting discovery was they felt a change in their own attitudes toward teaching writing; by observing their students as planners and reflecting on the kinds of demands they were making, they recognized that, for example, they as planners didn't always spend all their time on task either. Or that they didn't have to measure their students' "success" by the final product but that the process they went through and reflected on was just as important. Their year of exploring the collaborations that they and their students did together led Theresa and Marlene to some very different thinking about how school might be redesigned for these students; they saw some very real problems with the length and time of their school days and wondered how they might better accommodate these writers under the constraints they had to deal with. Marlene and Theresa explained the process they underwent as they redefined success based on observations of their marginal students. They concluded that collaborative planning can be very successful with this type of student, but it required extra patience and flexibility. Empowered with a common language and an understood process, these students were able to take ownership for their learning.

For more specifics about Lois's and Marlene's and Theresa's classes, see their casebook papers in Section II. One of the biggest successes to come from this dialogue was the notion that one of the most important ways that this project has been a "success" has been in providing opportunities to think, talk, and share ideas together.

Theresa Marshall gives a big thumbs-up to learning more about her students as writers and herself as a writing teacher while colleague Marlene Bowen anticipates her turn to share a discovery also.

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April 14, 1992
Building Bridges Between High School and the Work Place

Elenore Long

At the core of this dialogue, entitled "Building Bridges: Using Collaborative Planning to Make Connections from High School to College, to the Work Place, and to the Community," were four project members' presentations. The dialogue began with a look at some of the ways in which college students make use of collaborative planning and its principles. The conversation then turned to two presentations which focused on collaborative planning in the work place, specifically, some of the collaborative practices of independent and corporate professionals. The final presentation described two writing projects designed to make rhetorical elements, such as audience and purpose, more real for high school students. In the writing students did for these projects, we saw evidence of young writers already using collaborative planning to begin building bridges.

For the first presentation, Elenore Long invited three college juniors from Carnegie Mellon University to address how collaborative planning has figured into their collegiate experiences. Discussing course work in particular, Laura described some of the collaborative planning she does to work through assignments for her script writing courses. Next, Suzanne discussed the relevance of collaborative planning to her work as president of the campus' chapter of Big Brothers/Big Sisters. Describing some of the differences she sees between "collaboration" most generally and "collaborative planning" in particular, Suzanne explained how she had introduced the principles of collaborative planning to members of the Big Brothers/Big Sisters executive board in an effort to make drafting budgets and revising the organization's constitution more participatory and goal-directed. Finally, Tracy contrasted the roles she plays when collaboratively planning with classmates with the sorts of strategies she has used as a mentor supporting a high school writer at the Community Literacy Center on Pittsburgh's urban North Side. Together, these three speakers underscored for high school teachers the many ways in which collaborative planning is often integral to the work college students find themselves needing to do. In a brief discussion that followed, some teachers remarked that for any kind of collaboration to work, individuals within collaborative groups need to be sure of their roles and of the task at hand.

At the April dialogue Allderdice High School teacher Andrea Martine discusses how professionals like doctors and lawyers use collaborative planning in solving some of their daily dilemmas.

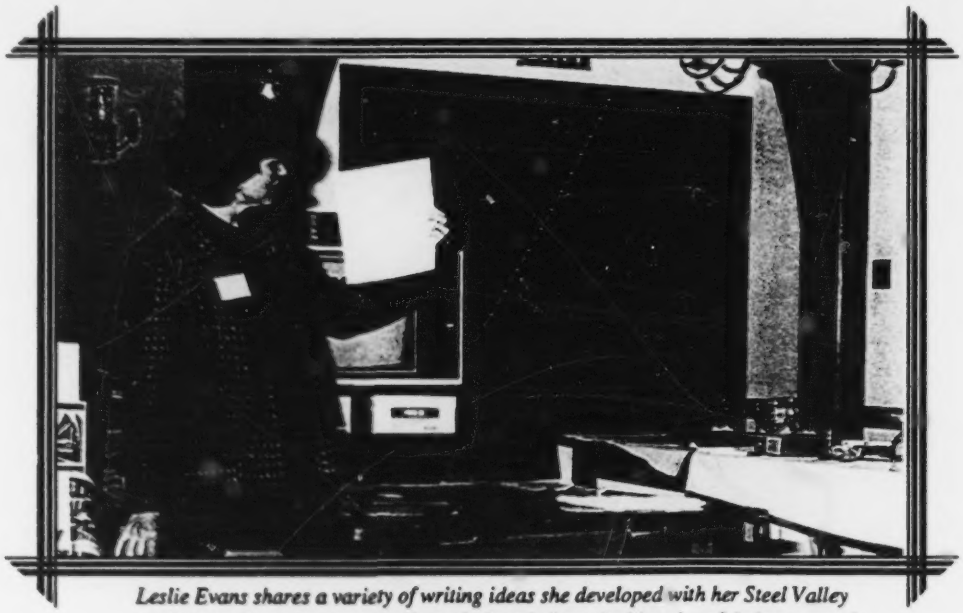
The dialogue was then extended with Andrea Martine's presentation entitled "Collaborative Planning and the Independent Professional." Andrea has remarked that today almost everyone is advocating collaboration. Over the past year, she has worked to understand better and to illustrate the ways in which three successful professionals–a doctor, a lawyer, and an Indian chief–have made collaborative planning a part of their everyday lives. (See Andrea's paper in Section II of this casebook.) As a high school teacher, Andrea has been interested in introducing her students to those life skills that collaborative planning supports, such as expanding questioning strategies, improving reading skills (comprehension, inference, and pacing), honing listening skills, developing a spirit of cooperation with a supporter, and enhancing strategies for

adapting another person's suggests to one's own goals. Citing an increase in collaborative efforts among and within school systems, business, and industry, Andrea concluded that experience with collaborative planning at the high school level will be a positive influence on the work habits of our young people.

Accompanying Andrea to the dialogue were the doctor and the lawyer whom she had interviewed. After Andrea's formal presentation, the lawyer mentioned ways in which collaborative planning has not only figured into his professional life but also into his work at home. He described incidents of supporting his children in their efforts to write papers for school assignments.

As Andrea described collaborative efforts of independent professions, Jean Aston described collaborative planning among corporate professions. Jean's talk, entitled "Collaborative Planning in a Technical Center," described an experience of offering three workshop sessions on collaborative planning in a corporate technical center to nine science works whose daily work demanded a great deal of writing. The participants began the workshop with writing processes that focused on text information, but experience with two collaborative planning sessions helped them link concerns with text information to the key elements on the black board planner of audience and purpose. The consequent revisions made the prose more reader based. One problem posed by the workshop dealt with the technical knowledge of a supporter and whether writers benefitted more from supporters who shared their area of expertise. One conclusion from the experience is that students would benefit from well designed writing tasks that have an instrumental purpose. (For a more thorough description of this work, see Jean's paper in Section II of this casebook.)

The final presenter, Leslie Evans, described two such instrumental writing tasks. Leslie discussed two classroom projects that used collaborative planning as part of larger efforts to build bridges between the classroom and the community. The first project spanned to the older generation while the second spanned to the younger generation. For the first project, "Under Your Plate," Leslie received grant money from the Mon Valley Education Consortium to have students write oral histories of family members and people in the community. The best were printed on placemats and sold to area restaurants. Students used collaborative planning to develop interview questions and also collaborated with the people they interviewed on what would make a good story. Finally, several students worked with the Steel Valley Communication Project to make the printing plates for the placemats. The second project was developed for a creative writing class. The students worked together in planning children's stories where the language, story difficulty, length, and characters would be appropriate for the chosen audience, whether that be a group of kindergartners of third-graders. Writers in the course used collaborative planning in preparing both to write and to present the stories. Some worked in comic-book formats; others did computer art that went along with the stories. After hearing Leslie's presentation, many remarked afterwards that the writing projects Leslie described inspired them to implement similar writing tasks–tasks that made concepts of audience and purpose tangible for student writers.



Leslie Evans shares a variety of writing ideas she developed with her Steel Valley students such as placemats students designed about the histories of their town and their relatives that were actually used in local restaurants. She also shows us some videotapes of these projects including stories her seniors wrote and read to kindergarten children in neighboring schools.

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Dialogue Participants

The Making Thinking Visible Project would like to acknowledge all those who gave of their time and expertise in participating in these dialogues:

Suzanne Bartlett, *junior, Carnegie Mellon University*

Tomika Benning, *student, Oliver High School*

Carol Coltz, *MAT student, University of Pittsburgh*

Peter Domencic, *junior, Duquesne University*

JoAnne Eresh, *Pittsburgh Public Schools*

Janine Fiorina, *Greenway Middle School*

Pat Fisher, *Martin Luther King Elementary School*

Brendan J. Fitzgerald, *Mount Lebanon High School*

Tim Flower

Adel Fougnies, *Oliver High School*

Christal Hackney, *student, Oliver High School*

Tom Hajduk, *Community College of Allegheny County and doctoral student, Carnegie Mellon University*

Laura Harkcom, *junior, Carnegie Mellon University*

Tracy Hayes, *junior, Carnegie Mellon University*

Lorraine Higgins, *doctoral student, Carnegie Mellon University*

John Jarvis, *Robert Morris College*

Christy Johnson, *senior, Carnegie Mellon University*

Kathy Lamberson, *student, Perry Traditional Academy*

Lisa Lightner, *public relations, Carnegie Mellon University*

Donald S. Mazzotta, *Esq.*

Greg Morris, *Pittsburgh Public Schools*

Laura Neville, *Allegheny Intermediate Unit*

Mariolina Salvatori, *University of Pittsburgh*

George N. Schultz

Ron Sofo, *Pittsburgh Public Schools*

Michael Steele, *Oliver High School*

Tony Summers, *Community College of Allegheny County*

Marsha Tharp, *Allderdice High School*

Pat Tierney, *Pittsburgh Public Schools*

David G. Tompkins, *Iroquois High School*

Cynthia Urbanek, *Oliver High School*

1991-92 Making Thinking Visible Project Members: Front row (l. to r.): Linda Flower, Marlene Bowen, Jane Zachary Gargaro, Theresa Marshall, Linda Norris; Middle row (l. to r.): Andrea Martine, Jean Aston, Joyce Baskins, Leslie Evans, Lois Rubin, Elenore Long, Philip Flynn; Back row (l. to r.): Leonard Donaldson, Wayne Peck, James Brozick. Not pictured: Michael Benedict, Rebecca Burnett, David Wallace.

Part IV: Notes on Contributors & Editors

Jean A. Aston

since 1967 has been a member of the English Department at the Community College of Allegheny College on the city campus where, from 1985 to 1991, she chaired the department. She has taught basic and general writing as well as American and women's literature. Her 1987 dissertation at the University of Pittsburgh focused on basic writers who showed error comprehension. For the last year, Jean has been out of the classroom working for the college administration on special projects ranging from grant writing to coordinating the system's reaccreditation process. Her teaching this year was in the form of giving writing workshops at a corporate technical center and mentoring teenagers involved in the reading/writing projects at the Community Literacy Center on Pittsburgh's North Side.

Joyce Baskins

is Youth Coordinator for the Community Literacy Center where she is the literacy leader for the WRITE (now titled INFORM) program for at-risk youth. She also serves as Director of Christian Education for the First Allegheny Presbyterian Church which houses the newly-formed literacy center. She has been active in the Central North Side Council and has been a member of the Board of West Park Court for a high-rise for senior citizens and the handicapped. She loves to make "soul food" and is devoted to her family and her church where she serves as an elder. Last year she was sent on a mission tour to Africa as a representative for the Pittsburgh Presbytery; there she visited Nairobi, Mombasa, Kenya, Malawi, and Tanzania. Joyce enjoys family gatherings and is proud that she has five generations still living.

Michael A. Benedict

has been teaching English at Fox Chapel Area High School for 25 years and serves as department chair and a peer coach for faculty in cooperative learning. He also teaches both the undergraduate and graduate courses in teaching methods for English at Duquesne University. Currently, he is acting president of the newly formed Duquesne University School of Education Alumni Association. In 1989, Mike was named one three Christa McAuliffe fellows for the Commonwealth of Pennsylvania. His project was researching the cooperative learning environment in a writing center in order to write a peer tutoring training manual. Mike also writes teacher resources lessons for The Center for Learning. To date, he has published resource units for *The Red Badge of Courage*, *The Scarlet Letter*, and *A Portrait of the Artist as a Young Man*. In spare time, Mike works at his Macintosh while listening to jazz.

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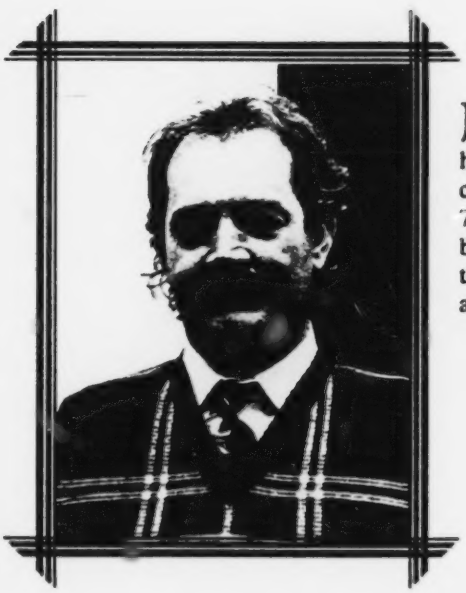
Marlene W. Bowen

has been a reading specialist with the Iroquois School District in Erie, Pennsylvania for the past 10 years. She currently team teaches an English 9 class for basic students as well as a civics and economics 9 class. Marlene is a doctoral student at the University of Pittsburgh working on her dissertation.



James R. Brozick

has been a teacher for 27 years in North Hills High School, and is currently chair of the English Department. He has taught all grades from 7 through 12 and is currently teaching Advanced Placement English and basic composition to eleventh grade students. He became a member of the Making Thinking Visible Project in 1989. Jim is an excellent chef and a makes a delicious cheesecake.

Rebecca E. Burnett

is an assistant professor in Rhetoric and Professional Communication in the Department of English at Iowa State University where she teaches technical communication and rhetorical analysis. Her primary research involves examining factors that affect co-authors' collaborative planning of documents. She consults in industry, business, and for national education projects; these projects have included a video-supported applied communication program for vocational-technical students. Her most recent publications include "Decision-Making During Collaborative Planning" in *The Social Perspective in Professional Communication* (Sage, 1992) and "Conflict and Consensus in Collaborative Decision-Making" in *Hearing Ourselves Think: Cognitive Research in the College Writing Classroom* (Oxford University Press, 1992). When she's not doing research, teaching, or consulting, she finds time to photograph interesting people and places, attend plays and concerts, cross-country ski, read books with no socially-redeeming value, cook, and converse over wonderful meals with friends.

Leonard R. Donaldson

has been teaching social studies at Peabody High School for over 20 years. Len joined the project because collaborative planning intrigued him as a possible tool for promoting critical thinking skills in his classes. He received his B.A. at Duquesne University where he and Mike Benedict were fraternity brothers. He takes pride and delight in being the only non-English teacher in this project, not only because of his interest in writing across the curriculum, but also he believes it gives him a bird's eye view into the strange world of English teachers. He also contributes to the project his gift of storytelling which he says he learned from his wife.

Leslie Byrd Evans

has taught English at Steel Valley High School in Pittsburgh for over 20 years and is the mother of an active nine-year old, Darren. As a latent athlete, Leslie also enjoys writing about her other less challenging activities: mountaineering, rock climbing, fly fishing, skiing, soccer, softball, running, and triathlons.

Linda Flower

director of the Making Thinking Visible Project, is Professor of English and co-director of the Center for the Study of Writing at Carnegie Mellon University. She is also president of the Board of Directors at the Community Literacy Center where she is currently developing problem-solving programs for community learning. Linda is working on a new book about this project called *Making Thinking Visible: A Collaborative Look at Collaborative Planning* which is soon to be published by the National Council of Teachers of English. She enjoys horseback riding, gardening, and jazz.

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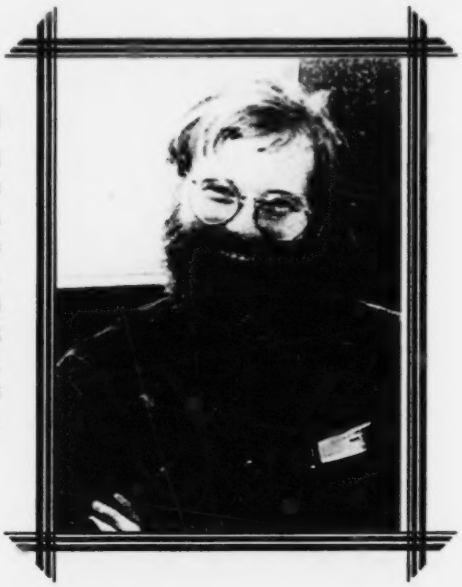

Philip Flynn

director of programs at the Community Literacy Center, has developed and promoted innovative writing projects with urban teenagers like the HELP project he describes in this casebook. He has served as a coordinator of sports and community service programs for youth in the East End and as an English teacher at Oliver High School in Pittsburgh. He is also currently working on his Ph. D. in Cultural Studies at the University of Pittsburgh. Phil is married to Denise, a nurse manager at Western Psychiatric Institute and Clinic, and has three daughters, Gretchen, Molly, and Maureen. Phil has two cats and a dog and enjoys going to Ireland every chance he gets.

Jane Zachary Gargaro

has been teaching English for the Pittsburgh Public Schools for 25 years. She has served the district as teacher, instructional teacher leader, and curriculum writer and editor. She is a fellow of the Western Pennsylvania Writing Project and is currently involved in PROPEL, Pittsburgh's portfolio assessment project. Recently, in collaboration with her husband Ken Gargaro, Jane adapted *A Christmas Carol* for the stage. She has also written the study guides for musicals produced by Gargaro Productions, incorporating writing as a means for student learning.

Elenore Long

is a graduate student at Carnegie Mellon University. This is her first full year with the Making Thinking Visible Project. For several years Ellie has participated in writing projects at the Community Literacy Center, and this semester she coordinated a group of undergraduates who worked there as collaborative supporters for high school writers.

Theresa Marshall

has taught at Iroquois High School in Erie, PA for the past 19 years. Currently, she is teaching freshman English as well as speech and drama. In addition to her participation in the Making Thinking Visible Project, Teri has also served on the Pennsylvania Writing Advisory Committee since its inception and is a judge for the NCTE Program to Recognize Excellence in Student Literary Magazines.

Andrea S. Martine

has taught every level of high school English at Allderdice High School in Pittsburgh for the past 26 years. She has also served as administrative assistant, English department chairperson, Instructional Teacher Leader in English, yearbook advisor, and CAS (Gifted) facilitator. She has written curriculum for the Pittsburgh Scholars Program, the CAS Program, and the mainstream program. She has won one of five national Harper Collins Fellowships for a college English 101 curriculum entitled, "Pittsburgh, Our Classroom," which has just been published in the 1992 edition of *Teaching Writing: Theories and Practice* by Josephine Koster Tarvers. She is a part-time English composition instructor at the Community College of Allegheny County, and she serves as an Advanced Placement consultant for the College Board. She was a finalist in the 1992 Pennsylvania Teacher of the Year contest. Andrea enjoys travelling, photography, reading, and cross-stitch.

Linda Norris

educational coordinator of the Making Thinking Visible Project, has been a teacher for the last 17 years. She completed her Ph. D. in Education and her dissertation, *Developing a Repertoire for Teaching High School English: Case Studies of Preservice Teachers*, at the University of Pittsburgh this year. She particularly enjoys working with prospective teachers and teaching writing classes. Linda is currently co-editing a book on collaborative planning and classroom inquiry, *Making Thinking Visible: A Collaborative Look at Collaborative Planning*, for NCTE with Linda Flower, David Wallace, and Rebecca Burnett. She likes working in the city, but she loves living in the country with her husband, Bob, two daughters, Kelly and Kim, Irish setter, Ginger, and cat, Snowball. Her pastimes are cooking, aerobics, and travelling.

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Wayne C. Peck

is Executive Director of the Community Literacy Center on Pittsburgh's North Side. Wayne, an educational researcher with an interest in the uses of literacy in community settings, works with at-risk students and in numerous other community projects that have involved senior citizens centers and controversial issues of urban life such as housing, racism, and gay and lesbian rights. His doctoral dissertation at Carnegie Mellon entitled *Composing for Action: Community Literacy* examined how writers produced documents that led to action in their community. Wayne is also a Presbyterian minister at the First Allegheny Church where the literacy center is housed. His wife Molly is also interested in education in urban settings and they have two sons, Joshua and Benjamin. Together they enjoy sailing in Canada.

Lois Rubin

has taught English on a variety of levels over the past 27 years: junior high school, community college, and college. A graduate of Carnegie Mellon University, she received her doctoral degree there 20 years after completing her bachelor's degree. Lois is now an assistant professor of English at Penn State New Kensington campus where she teaches composition. Her articles on composition research and pedagogy have been published in a number of English publications such as *Teaching English in the Two-Year College* and *The Writing Instructor*. Having grown up in a teaching-oriented household, her daughter Beth and her son Joel are both, interestingly enough, training to be teachers.

David L. Wallace

completed his dissertation, *From Intention to Text: Paths Not Taken*, and graduated in the Rhetoric program at Carnegie Mellon last year. He is currently assistant professor of rhetoric and composition at Iowa State University where he teaches courses in writing, rhetorical theory, and research design. His research interests include student writers' intentions, patterns of classroom discourse, and helping students to make better revisions to their texts. When not working on research, teaching, or writing, Dave spends as much time as possible water-skiing, playing volleyball, and reading detective novels.

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Part V: Appendices

Appendix A
Overview Chart
A Note to the Teacher: On the Writing in this Unit

Initial and Subsequent Considerations Regarding Planning	Classroom Lessons, Practices, and Activities	Resource Material TR = Teacher's Resource NB = Student Notebook
1. Provide Models: Introducing Key Elements of Planning	Lesson 7: Planning a Letter of Introduction and Writing a First Draft •Planning Considerations •Plan-Aloud Options •Modeling the Use of Planning Sheets •Reflection on Teacher's Planning Lesson 17: Planning a Letter to a Character	1. Plan-Aloud Model: Letter to My Students (TR8) 2. Plan Aloud Template (TR9) 3. Sample Notes on Writer's Plan (TR 10) 4. Sample Planning Sheet: Letter to My Students (TR11) 5. Planning Sheet Template: Letter to My Students (TR12) 1. Plan-Aloud Model: Letter to a Character (TR15)
2. Providing Practice in Planning: Developing Student Understanding of Planning Considerations	Lesson 7: Planning a Letter of Introduction and Writing a First Draft •Completing a planning sheet: Letter of Introduction to My Teacher •Collaborative Planning Option Lesson 17: Planning a Letter to a Character •Completing a planning sheet: Letter to a Character •Collaborative Planning Option Lesson 28: Letter Story-Planning a Sequel and Draft #1 •Planning Sheet: Letter Story •Collaborative Planning Option	1. Planning Sheet: Letter to My Teacher (NB #15) 1. Planning Sheet: Letter to a Character (NB #34) 1. Planning Sheet: Letter Story (NB #48)
3. The Role of Planning in the Writing Process	Before Lesson 7 •A Note to the Teacher: On the Writing in This Unit	•Writing Process Overview Chart and Accompanying Decision Making Charts -- An Explanation for the Teacher (TR7) •Writing Process Chart (Making Decisions) (NB #17a) •Plan Draft (NB #17b) •Drafts Chart (NB #18a) •Finished Piece Chart (NB #18b)

A NOTE TO THE TEACHER: ON THE WRITING IN THIS UNIT

Lesson 3 begins with an immersion in a variety of letters, the purpose of which is to familiarize students with decisions that writers make. The writing lessons in this unit ask students to make decisions as they utilize the writing process to compose a letter to their teacher, a letter to a character, and a letter story.

The following rhetorical decisions, or writing considerations, should be emphasized in this unit:

- purpose
- audience
- appropriate topic information (information suited to audience and purpose)
- appropriate writing strategies (strategies suited to audience, purpose, and discourse mode (e.g., a narrative, an expository essay, an argumentative essay, a letter, etc.)

The teacher should stress these writing considerations as the students read and discuss letters composed by others in the letter immersion lesson and as the students themselves plan and compose their own letters.

The teacher should also enable students to improve their written text by utilizing the strategies for good letter writing specified below:

- language appropriate to audience and purpose;
- variety of detail (i.e., details which reflect the writer's ideas, feelings, and experiences and create a sense of who the writer is, i.e., voice);
- appropriate use of anecdote;
- specific and concrete detail;
- sensory detail (sight, sound, touch, taste, smell);
- letter form appropriate to audience and purpose.

As students utilize the writing process, the teacher should assist the students in improving written text by encouraging students to make decisions (see Writing Process Overview Chart and accompanying Writing Decision Making Charts); utilize the letter writing strategies; and improve the grammatical usage, mechanics, and structure of their writing.

The writing sections of this unit lead the students through the writing process stages in order to complete their letters. Because students move sequentially through various stages of the writing process, without the teacher's explanation of the recursive nature of the writing process, students may erroneously perceive these stages as linear. The teacher should make students aware of the recursive nature of these processes through explanation and modeling. While the nature of the class will determine the facility with which the students move through the various stages of the process, none of the stages should be skipped in order to save time.

A Writing Process Overview Chart has been provided for both teachers and students. The structure of the Writing Process Overview Chart and accompanying Writing Decision Making Charts attempt to capture the recursive, as opposed to linear, nature of the writing process. Decision Making Charts for three process/product stages (i.e., planning, drafting, creating a finished piece) contain questions for students to consider as they plan, revise, proofread and edit their papers. (More explanation of these charts and their use can be found in TR7.

Final read-arounds, reflections on the read-arounds, and portfolio-like reflections (included on the cover sheets) enable students to acknowledge the written texts of others and to begin reflection on their own writing and learning.

Appendix B
Unit Lessons

LESSON 7: PLANNING A LETTER OF INTRODUCTION AND WRITING A FIRST DRAFT

MATERIALS PREPARATION ALERT: ***Be sure to complete the first draft of your letter to the class, make a transparency of it, or otherwise duplicate it for the class. You will need this material for the next lesson.***

RATIONALE: Through letter writing, this unit begins to provide students with the opportunity to consider decisions (i.e., topic information, purpose, audience, strategies) which experienced writers make. Students are encouraged to take these considerations into account in their initial planning as well as throughout the writing process. In order for students to understand how one consideration impacts another and to gain facility in planning, teacher modeling is essential. Here the teacher models his/her own planning of a letter to the class, focuses on considerations of purpose, audience, and topic information, and begins to consider appropriate strategies. Students then plan their own letters to their teacher.

(Note: For a more complete understanding of the writing in this unit, read the Note to the Teacher which precedes Lesson 3. An assignment sheet for the Letter to My English Teacher is included in Notebook #16. This is provided for the benefit of students who are absent from class for any or part of the writing process lessons for this letter.)

LEARNING OBJECTIVES

The students will be able to:

- define their writing task.
- manipulate topic information to suit audience and purpose.
- develop a plan for writing to their teacher.

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MATERIALS AND RESOURCES

Notebook:	#15 - Planning Sheet: Letter to My English Teacher #16 - Assignment Sheet: Letter to My English Teacher #17a - Writing Process Overview Chart #17b - Plan Chart #18a - Draft Chart #18b - Finished Piece Chart
Teacher's Resource:	TR7 - Explanation of Writing Process Overview Chart TR8 - Plan-Aloud Model TR9 - Plan-Aloud Template TR10 - Sample Notes on Writer's Plan TR11 - Sample Planning Sheet: Letter to My Students TR12 - Planning Sheet Template: Letter to My Students
Transparencies:	Planning Sheet Template (teacher-made) (T-4) - Plan Chart If you choose to use the Plan-Aloud Option, you will also need: Plan-Aloud Model (teacher-made) Planning Notes (teacher-made)

LEARNING ACTIVITIES

1. Explain to the students that they will now begin their second letter writing assignment–a letter of introduction to you (their English teacher). Explain that they will be writing this letter of introduction for two reasons: (1) so that you and they can get to know each other, and, therefore, better work together throughout the year, and (2) so that they can begin to consider decisions which experienced writers make in order to improve their thinking and writing abilities.

2. Tell the students that while they are drafting a letter to you, you will also be drafting a letter to them for the same purposes. Tell them that you will begin, as you would any writing assignment, by thinking about what and how you will write; in other words, you will begin by planning your letter. List on the board the considerations that are important for you to make in planning a letter to them:

PURPOSE/ KEY POINT	AUDIENCE	TOPIC INFORMATION	STRATEGIES
(Why am I writing this? What is my purpose?)	(To whom or for whom am I writing this?)	(Considering my audience and purpose, what information should I include?)	(How will I write this? What strategies will help me reach my audience and accomplish my purpose?)

(Note: Be sure to distinguish between "assignment" and "purpose." For example, your assignment might be – write a letter of introduction to my students. Your purpose might be something like – write a letter of introduction so my students know me better as a person and as a teacher.

These planning considerations may be new to students. Therefore, you may want to take additional time at this point to familiarize students with them. One suggested means of promoting student comprehension is the Plan-Aloud Option activities which follow. If you feel students would benefit from these activities, implement them before moving to Activity 3.)

PLAN-ALOUD OPTION

(A.) Give the students a written transcription of a plan-aloud which you have developed and read it to the students. ***(Note: A Plan-Aloud Model, TR8, is available in the Teacher's Resource section. A Plan-Aloud Template, TR9, and Sample Notes on Writer's Plan, TR 10, are available for your use also.)*** Explain to the students that ordinarily you would simply be thinking these thoughts and taking notes, but for instructional purposes you are providing them with a transcription of your mental plan.

(B.) After your first reading, ask the students to reread your plan and take notes in the right-hand column on what considerations they observe you making. For example, if they note that in a few sentences of the transcription you are considering your audience, they should underline or otherwise highlight these sentences and place the label "audience" in the column to the right of the transcription. Refer the students to your initial list of writing considerations on the board. Thus, they will label purpose, audience, topic information, and strategy; they will also indicate connections between these writing considerations.

(Note: You may have to walk students through this procedure until they get the idea. Making a transparency of your plan-aloud transcription may be helpful to the modeling of this process.)

(C.) When students are finished rereading and labeling your plan-aloud transcription, have them compare their notes with a partner.

(D.) Follow this paired activity with a whole class discussion on the considerations which you made in planning your letter to the class.

(E.) Demonstrate your notetaking procedure. One such example is provided for you in TR10, Sample Notes on Writer's Plan.

3. Show students a transparency of your planning sheet. Utilize TR12, Planning Sheet Template for this purpose. ***(Note: Use TR11, Sample Planning Sheet: Letter to My Students as a model for your own plan.)*** Point out the relationship between your individual considerations of audience, purpose, topic information, and writing strategies and your consolidated plan (in center section of your planning sheet).

4. Follow this activity with a whole-class discussion on the considerations which you made in planning your letter:

   - What decisions did I make?
   - How, specifically, did I consider my audience?
   - How did consideration of my audience affect my purpose?
   - How did knowing my purpose help me focus on what topic information to include?

- Did I think about how I could present this information to make it interesting?
- How is my consolidated plan different from my individual considerations of audience, purpose, topic information, and strategies?

5. Have the students take notes on their plan on *Notebook #15,* Planning Sheet: Letter to My Teacher.

6. Refer the students to *Notebook #17a,* Writing Process Overview Chart. Very briefly review the chart with the students and explain its relevance to their writing process. ***(Note: You will find Explanation of the Writing Process Overview Chart and accompanying Decision Making Charts in TR7.)***

7. Have the students turn to *Notebook #17b,* Plan Chart, and explain that in doing their planning sheet for the letter to the teacher, they have already utilized the questions in the Make-Decisions Column of *Notebook #17b,* Plan Chart. Explain to the students that this Plan Chart can be of help to them in planning any writing assignment.

> **OPTION: Teachers who are familiar with the methodology of collaborative planning in writer/supporter pairs may wish to have students engage in collaborative planning at this time.**

8. Have students utilize their planning sheet to complete their first draft of a letter to you.

(Note: 1. Write a first draft of your letter to the class; prepare a transparency, or otherwise duplicate it for the next lesson. 2. Assignment Sheet: Letter to My English Teacher is available for students in Notebook #16.)

HOMEWORK

Students may complete their plan and notetaking for homework. Depending on the class, they may also utilize their planning sheet to complete draft #1 for homework.

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LESSON 17: PLANNING A LETTER TO A CHARACTER

RATIONALE: In this lesson students are asked to plan a letter to one of the writers of a previously read letter. This activity not only provides students with an opportunity to practice their writing skills, but it also allows them to use their imaginations creatively as well.

LEARNING OBJECTIVES

The student will be able to :

- develop a plan for writing to one of the letter writers.
- consider purpose and audience.
- consider good letter writing strategies which may enhance letters.

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MATERIAL AND RESOURCES

Notebook:	#34 - Planning Sheet: Letter to a Character #35 - Assignment Sheet: Letter to a Character
Teacher's Resources	TR15 - Plan Aloud Model: Letter to a Character

LEARNING ACTIVITIES

1. Refer students to *Notebook #35,* Assignment Sheet: Letter to a Character. Explain that they will be expected to write a response letter to one of the authors they've read or one whose works have been used in discussions. Explain that they may choose to write the letter as themselves or as another character.
2. Provide them with copies of any letters read in class.
3. Give students time to skim the letters so that they can choose a writer to whom they would like to respond.
4. Review the considerations a writer makes when planning a letter (purpose/key point, audience, topic information, and strategies).
5. Refer students to *Notebook #34,* Planning Sheet: Letter to a Character. Show them a transparency of your planning sheet for a letter to a character. Point out the relationship between your considerations of your audience, purpose, topic information, and letter writing strategies and your writing plan in the center of the sheet.

6. If you feel that your students need additional practice with the considerations writers make when planning, you may choose to use the Plan-Aloud Model of a letter written to Chief Seattle by his son. (See TR15.)

7. Students should take notes on their plans in *Notebook #34*, Planning Sheet: Letter to a Character.

> **OPTION**
>
> **Teachers who are familiar with the methodology of collaborative planning in writer/supporter pairs may wish to have students engage in collaborative planning at this time.**

HOMEWORK

Students should complete their plans if they are not completed in class.

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LESSON 28: LETTER STORY - GROUP BRAINSTORMING, PLANNING A SEQUEL, AND DRAFT #1

RATIONALE: In this lesson, students apply prediction and planning activities and skills from the preceding lesson to the creation of a first draft sequel or resolution to their own letter stories.

LEARNING OBJECTIVES

The students will be able to:

- make inferences and predictions about their own stories.
- determine a resolution to their stories.
- create a plan for writing Letter #3.
- employ strategies for good letter writing to compose a first draft of Letter #3.

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MATERIALS AND RESOURCES

Notebook:	#45 - Assignment Sheet: Letter Story #47 - Brainstorming: Letter Story #48 - Planning Sheet: Letter Story
Transparencies:	((T-13) - Brainstorming: Letter Story
Teacher's Resources:	TR6 - Grouping Chart TR18 - Stationery

LEARNING ACTIVITIES

1. Direct students to *Notebook #47*, Brainstorming: Letter Story. Each student should:
   - summarize his/her story (Letters #1 and #2) on the top of this sheet.
   - make a prediction about what might happen to his/her main character one year later.

(Note: You may choose to model this with information from the sample letters in the last lesson.)

2. Tell the class that they should consider other options for their character as they did with the sample stories in Activity #5 of Lesson #27. ***(An option here would be to list some of the suggested endings for one of the sample stories.)***

Divide the class into prearranged groups of four and direct them again to *Notebook #47*. Review directions for the group prediction activity:

- Each group member should:
  - read his/her story summary aloud to the other group members.
  - receive and record predictions/story resolution suggestion that each of the other group members offers during the group's discussion.

- Rotations should continue until each member has received at least three additional suggestions.

3. After rotations are completed, return to whole class unit.

4. Direct them to *Notebook #45*, Assignment Sheet: Letter Story and review the directions:

   "You are now going to write the third part of your letter story. In this letter

   - You may write as the same or as a different character.
   - You may write to the same or to a different character. (your audience)
   - You should tell what happened to your original character one year later. (your purpose)

5. Tell the class that, as authors, they have writing decisions to make.

   - First, four options for the resolutions of their stories have been provided. They should consider each option and either choose to use one of them - or - create a different ending.

   - Secondly, as writers, they have planning decisions to make before they begin the first draft of Letter #3. Direct students to *Notebook #48,* Planning Sheet: Letter Story. Briefly review the writer's considerations on it before you tell them to begin their plans.

> ***Note: As an option, and if you are familiar and comfortable with the Collaborative Planning Model, you may choose to employ it here.***

6. As students complete their plans, distribute paper for them to start their first draft of Letter #3, and tell them that Letter #3 should be based on their plans.

ALERT! - Predivide the class into response groups of 4 for the next lesson. See Grouping Chart, TR6 in Teacher's Resources.

HOMEWORK

Students should complete their first draft of Letter #3 if not completed in class.

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Appendix C
Teacher Resources

WRITING PROCESS OVERVIEW CHART AND ACCOMPANYING DECISION MAKING CHARTS

AN EXPLANATION FOR THE TEACHER

The three large circles, Plan, Drafts, and Finished Piece, on the Writing Process Overview Chart, Notebook#17a, refer to a writer's production stages during the creation process of any given work. The rectangular boxes highlight processes which may be helpful to the writer at any of these production stages. For example, during the Plan stage, writers may collect ideas, prewrite, and/or make decisions.

The direction of arrows indicates the recursive, as opposed to linear, nature of these processes. Writers, for example, may think through an initial plan which may be changed as they write. Revision incorporates rethinking and replanning. An idea that occurs to a writer during the production of any given work may become the basis of another work to be taken up at a different time. Prewriting may help a writer to formulate an initial plan, but may or may not be of actual use in producing a draft. Conferring with a friend or teacher may be helpful in replanning or in revising specific areas of text. Reflection during any stage of the writing process may lead to replanning, revising, or textual editing. A final assessment or evaluation of a written work may indicate direction for future work, may provide a basis for the revision of this particular work at a later date, and/or may lead to an improved student writing process over time.

The accompanying Decision Making Charts (Plan, Drafts, and Finished Piece, Notebook #17b, 18a, and 18b) for each production stage provide students with questions that focus them more specifically on the processes associated with each production stage and help them to make decisions as they produce a given work.

This chart is a resource for teachers and for students. It is intended to help teachers become more reflective writing teachers and to help students to become better writers. However, it must be noted, that it is only the teachers' modeling of these processes as they write with students and the students' engaging in actual decision making as they plan, revise, proofread and edit text that will enable students to improve their writing.

Note: This model is intended to help you develop your own plan-aloud. A template, on which to develop your own plan-aloud, is provided in TR9.)

PLAN-ALOUD MODEL
TEACHER LETTER TO STUDENTS

Writer's Thoughts	Student's Notes
Well, let's see. I want to write a letter so that my students can get to know me better. But why do I want them to get to know me better? So we can work together better I guess.	purpose purpose
Okay, ninth graders. I'm their teacher. What kinds of things would they like to know about me? Family things, my age? Students always like to guess the age of their teachers. But that's not the most important thing about me. I think they would like to know about my family though.	topic information/audience audience audience topic information
Do I have kids--what my husband does. My daughter is nineteen. They might like to know that I have recently been living with a real live teen-ager. If they know how old my daughter is, they can probably guess my age. I think they'd like to know more about what my husband does--theater is interesting.	topic information/audience topic information/audience
Should I include more information about my daughter? I think I should tell them about my feelings about teaching--that's their relationship to me--I'm their teacher. Okay, family, my feelings about teaching, what else? What did they tell me about themselves in the survey? They all like music even though they like different kinds of music. My rappers--would they like to know how I feel about rap? Maybe I could tie into their interests and music and then talk about the different kinds of music you could hear if you came into my house.	purpose purpose/audience audience audience strategy/audience (music)

Writer's Thoughts (cont.)	Student's Notes (cont.)
Name some groups, styles. Maybe I could give them an idea of my family by showing them the different tastes in music we have--yeah--I think that would be more interesting than a bunch of facts like what my husband does for a living, how many kids I have. I do want to talk about my job though--that's how the kids see me. The trick is making my view of teaching interesting to ninth graders. Maybe I could paint a picture of how I see them--like a patchwork quilt or something. That's a thought. Okay, let me see what I have so far. I'm going to write a letter to my students so they can get to know me better. I think that first I'll tell them about what they might expect to hear if they walked through the different rooms in my house--Peter Gabriel, Vivaldi, Cream, Quincy Jones. I could give them a picture of my family that way. And then I'll tell give them my view of ninth graders and share my feelings about being their teacher. I think I have enough of a plan to begin. I'd better take some notes so I don't forget what I'm thinking. First draft coming up!	strategy--name specific music groups strategy/topic information/purpose strategy audience/purpose purpose/audience/strategy strategy--use a comparison audience/purpose strategy/topic information strategy--specific detail, sensory detail connected to purpose strategy/topic information connected to purpose

PLANNING OUT LOUD — Sample #2

Not let's see. . . what am I trying to do here? That's right, I'm trying to let my ninth graders know what I'm about. . . Sort of like what they did when they wrote their letters to me. I think I want them to know what I'm like when I'm not being a teacher (which is most of the time).

Let's see . . . what would they be interested in knowing about me? Probably that I have three daughters very close to their age. And also that I go to school, too. Maybe they won't care that I go to school. I'll tell them anyhow.

I'll start out telling about my family and how my daughters drive me crazy sometimes. And then I can tell how I have to study, and write, and *think* — just like they do. I'll tell them that's one thing I've learned — you *never stop* learning, no matter how old you get.

I'll try to write in a way that will be exciting — maybe I'll start with a true story of life in my house. I'll tell about any Friday or Saturday night when everyone's busy getting ready to go out. Talk about pandemonium! Hair-dryers, radios blasting, phones ringing, cars beeping — what a madhouse! That will get their attention.

Yeah, that will work. This way they will know I'm a person, too, just like the adults they know in their own lives. A letter like this might work to let my students know stuff about me that they wouldn't normally know. Now let's see, what else can I tell them . . . yeah, I'll tell them about the time I climbed Mount Everest, and the time I swam the English Channel, and the time . . .

Sample #3
PLAN ALOUD MODEL: TEACHER'S LETTER TO STUDENTS

Writer's Thoughts

Well, let's see. I've asked the students to write a letter so that I get to know them a little better, to carry the letter of introduction forward a little . . . I guess I should do the same. What should I include? What is it they might want to know? I really don't think they would be interested in knowing much about my family life, but you know what? . . . they think the same thing, and it's not true . . . I do enjoy finding out more about them . . . They already know I have a wife and two kids . . . they probably wonder if I'm mean at home with my kids . . . I don't think I am . . . fortunately both my kids are bright and do well in school . . . my daughter Connie is a senior at Woodland Hills High School and is number one in her class . . . my son doesn't do as well, but that's because he doesn't try really hard right now . . . he's in seventh grade . . . well, maybe I'll tell them more about that . . . I wonder if they are interested at all in my having been in Vietnam. . . they never asked any questions . . . and they didn't seem interested in my having studied to be a priest . . . or didn't I tell them about that . . . of course, having been in Vietnam has some significance now with what's going on in the Gulf . . . maybe I could tell them a story or two just for the fun of it; although not much of Vietnam was fun — maybe I could tell them the story about the night all the medics in my unit covered the entire camp with shaving cream, and the trouble the doctor and I got into for that—or maybe I could tell them about the first soldier that died in my arms.

. . . I'm not sure I want to talk much about the class, but it is what we have in common.. . . I'd like them to know that they are important to me . . . that I feel

Student's Notes

Writer's Thoughts

responsible for helping them to prepare for a future they don't seem too concerned about . . . I'd like them to know that while I am sympathetic to their other interests (gossip, friends, music, sports, sex, food, etc.), it is important that we be about the business of learning . . . learning has always been pretty enjoyable to me, even when it was just hard work, and I'd like it to be the same for them . . . I think I should let them know how much I like and enjoy the class, but know I still feel they are not really working hard . . . and I would like to talk a little about how their immature attitudes towards one another are really hurting the class . . . I definitely want to get to the heart of all this "us against them" stuff . . . maybe I'll talk about how we need to really cooperate more if this letter writing and the dialogue writing coming up are to succeed. . . and that I actually believe that the working together is more important than what we work at . . . they should already know that I'm a real task-oriented person . . . I like to get things done efficiently and productively, but that I believe working together as friends is what makes getting things done a little fun . . .

Well, that seems to be three things . . . a little more about my family . . . some stories of Vietnam . . . and then a lot about what we need to do in class . . . that ought to bore them to death . . . maybe not, if I can find a unique way to write . . . First draft coming up!

Student's Notes

PLAN-ALOUD

Writer's Thoughts	Student's Notes

SAMPLE NOTES ON WRITER'S PLAN

If you came to my house--

music in different rooms like Cream, Quincy Jones, Vivaldi, Peter Gabriel

Connect music to family members--fill out picture of family--what they do--maybe some more interests--

Move from school to work

Describe ninth graders--try to get more specific when I write this

Tell why I like teaching them and how I feel about teaching

SAMPLE PLANNING SHEET : LETTER TO MY STUDENTS

NOTES	NOTES	NOTES
AUDIENCE	**MY PLAN**	**PURPOSE**
My students--they're ninth graders. They probably think I crawl into the blackboard at night--I'm a bookworm, a dull English teacher. I don't know how interested they are in English. They probably don't think it's very important. Their minds are probably on music, sports. I'd probably have to connect with their interests somehow.	I think I'll start by telling the students why I'm writing. I don't really have to give them my reason but I want them to know that I'd like them to see another part of me so I"ll tell them that. I'll tell them that I'm still a student too--that I'm taking classes at Pitt. I'll say that I know what it's like to be in their seats.	I'd like my students to see me not as just an English teacher, which I am lots of the time. I'd like them to get to know what I'm like when I'm not being an English teacher--that might help us relate better to each other each day in class--really start to get to know each other.
How does consideration of my audience contribute to my plan?➡➡➡➡➡➡➡➡➡	Then I'll go on to tell them about my family. I think I can make this	⬅⬅⬅⬅⬅Why am I writing this letter to my students?
Considering my audience and purpose, what information should I include?➡➡➡	interesting if I describe one Saturday night at my house with three teenage daughters. I'll be really specific. I'll tell them	⬅⬅⬅⬅⬅What strategies will help me convey information in an interesting way?
TOPIC INFORMATION	how the phone rings all the time. The racket of the hair dryers, the cars beeping outside, the dog barking, the tape decks blaring. I'm going to give a picture of the pandemonium created by three daughters trying to make themselves beautiful for their dates.Then I'll tell them life wasn't always like this--I was once a kid star playing basketball in East Liberty. That'll get 'em.	**WRITING STRATEGIES**
My family life- wife & 3 daughters How I still go to school I think I'll never stop learning Where I lived when I was in the ninth grade What I was interested in then--like baseball, basketball		Make my writing exciting--tell a true story about life in my house. Use specific details like hair dryers buzzing, radios blaring, phones ringing, cars beeping--lots of sights and sounds. Give specific information about me when I was their age--playing baseball, basketball. Growing up in East Liberty

TR11

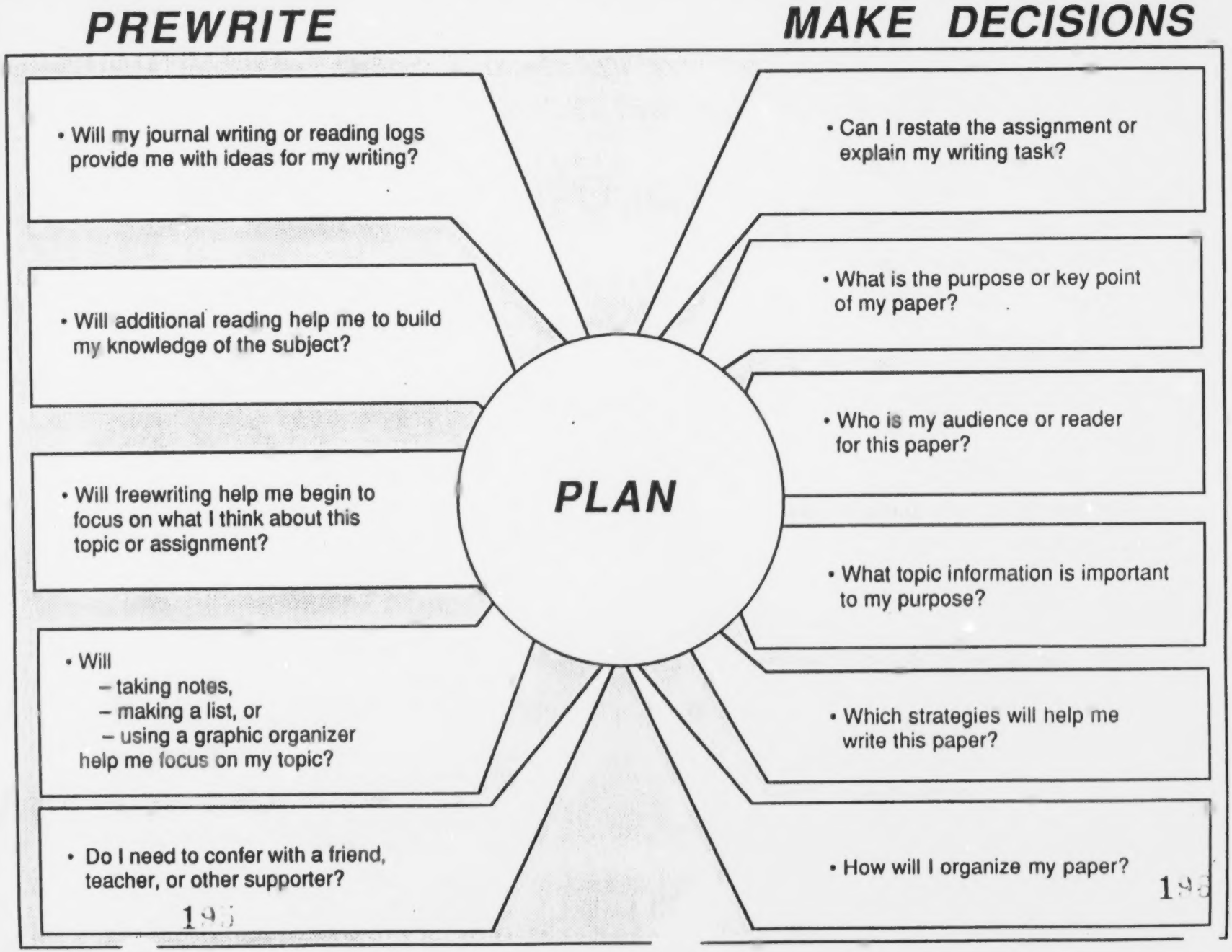
NOTES

NOTES

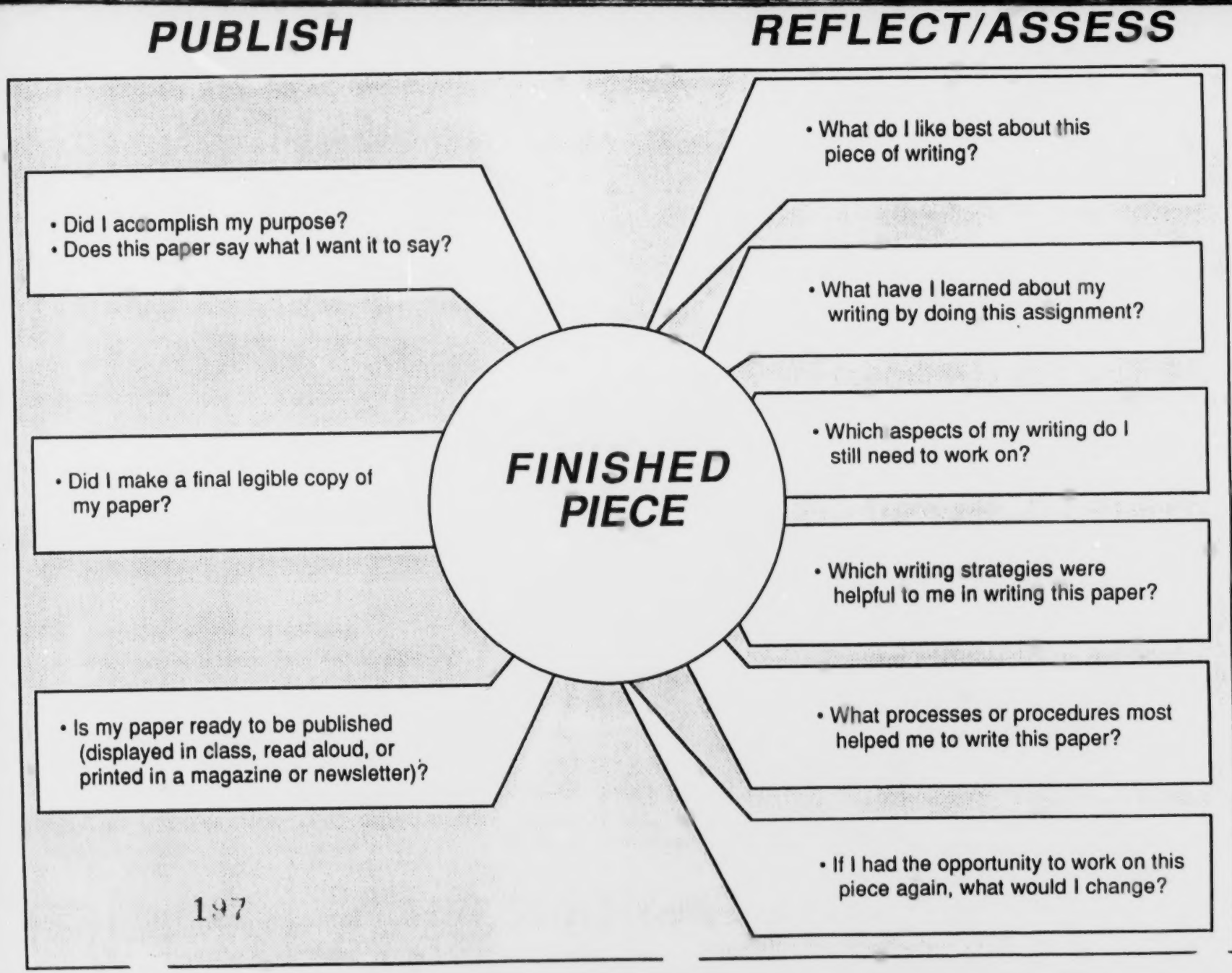
NOTES

AUDIENCE	MY PLAN	PURPOSE
How does consideration of my audience contribute to my plan? ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡		⬅ ⬅ ⬅ ⬅ ⬅ Why am I writing this letter to my English teacher?
Considering my audience and purpose, what information should I include? ➡ ➡ ➡		⬅ ⬅ ⬅ ⬅ ⬅ What strategies will help me convey information in an interesting way?
TOPIC INFORMATION		WRITING STRATEGIES

TR12


PREWRITE
MAKE DECISIONS
PLAN
• Will my journal writing or reading logs provide me with ideas for my writing?
• Will additional reading help me to build my knowledge of the subject?
• Will freewriting help me begin to focus on what I think about this topic or assignment?
• Will
– taking notes,
– making a list, or
– using a graphic organizer
help me focus on my topic?
• Do I need to confer with a friend, teacher, or other supporter?
• Can I restate the assignment or explain my writing task?
• What is the purpose or key point of my paper?
• Who is my audience or reader for this paper?
• What topic information is important to my purpose?
• Which strategies will help me write this paper?
• How will I organize my paper?

Notebook #17b


PUBLISH
REFLECT/ASSESS
• Did I accomplish my purpose?
• Does this paper say what I want it to say?
• Did I make a final legible copy of my paper?
• Is my paper ready to be published (displayed in class, read aloud, or printed in a magazine or newsletter)?
FINISHED PIECE
• What do I like best about this piece of writing?
• What have I learned about my writing by doing this assignment?
• Which aspects of my writing do I still need to work on?
• Which writing strategies were helpful to me in writing this paper?
• What processes or procedures most helped me to write this paper?
• If I had the opportunity to work on this piece again, what would I change?

Notebook #18b

Appendix D
Student Resources

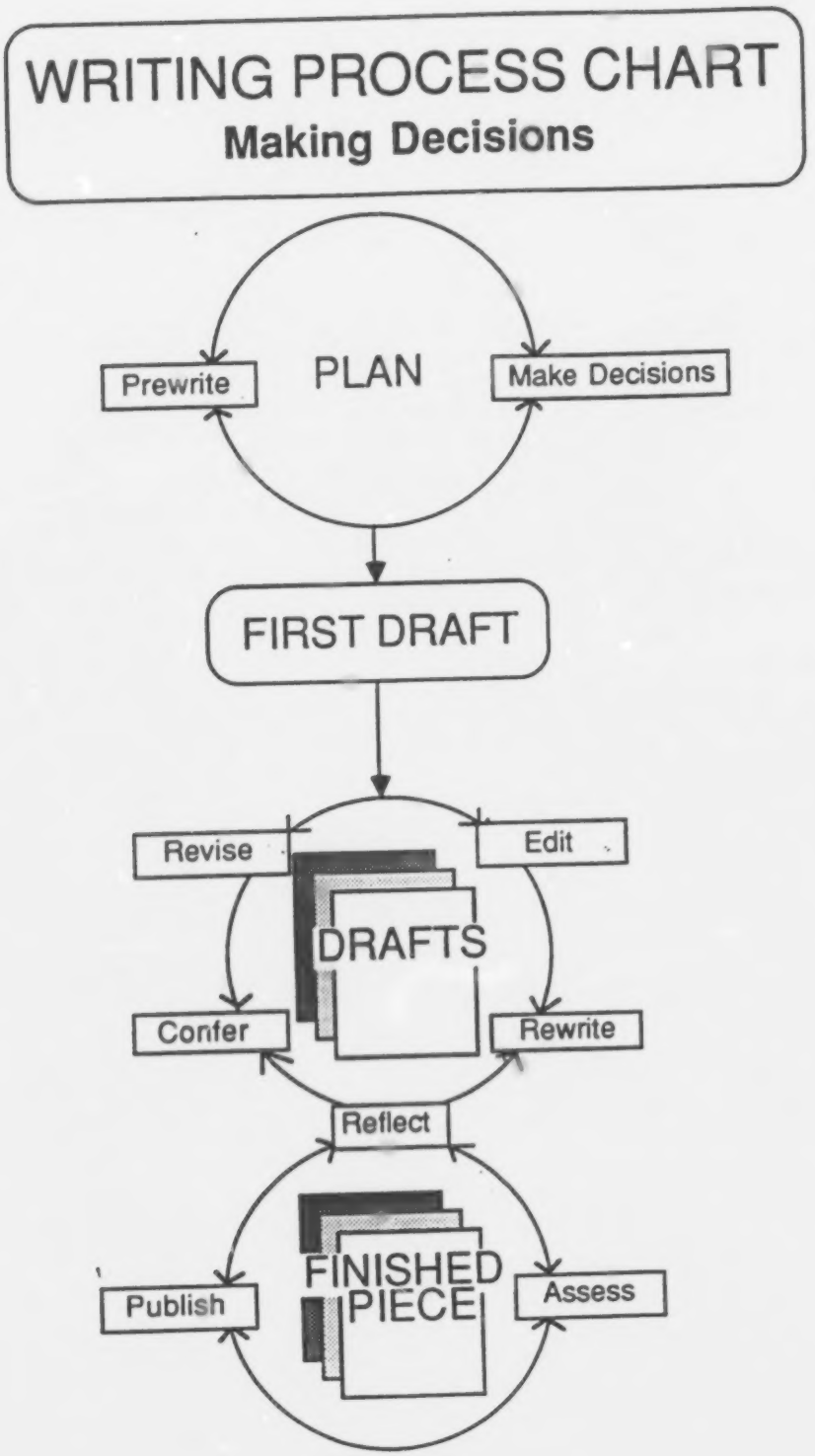
PLANNING SHEET : LETTER TO MY ENGLISH TEACHER

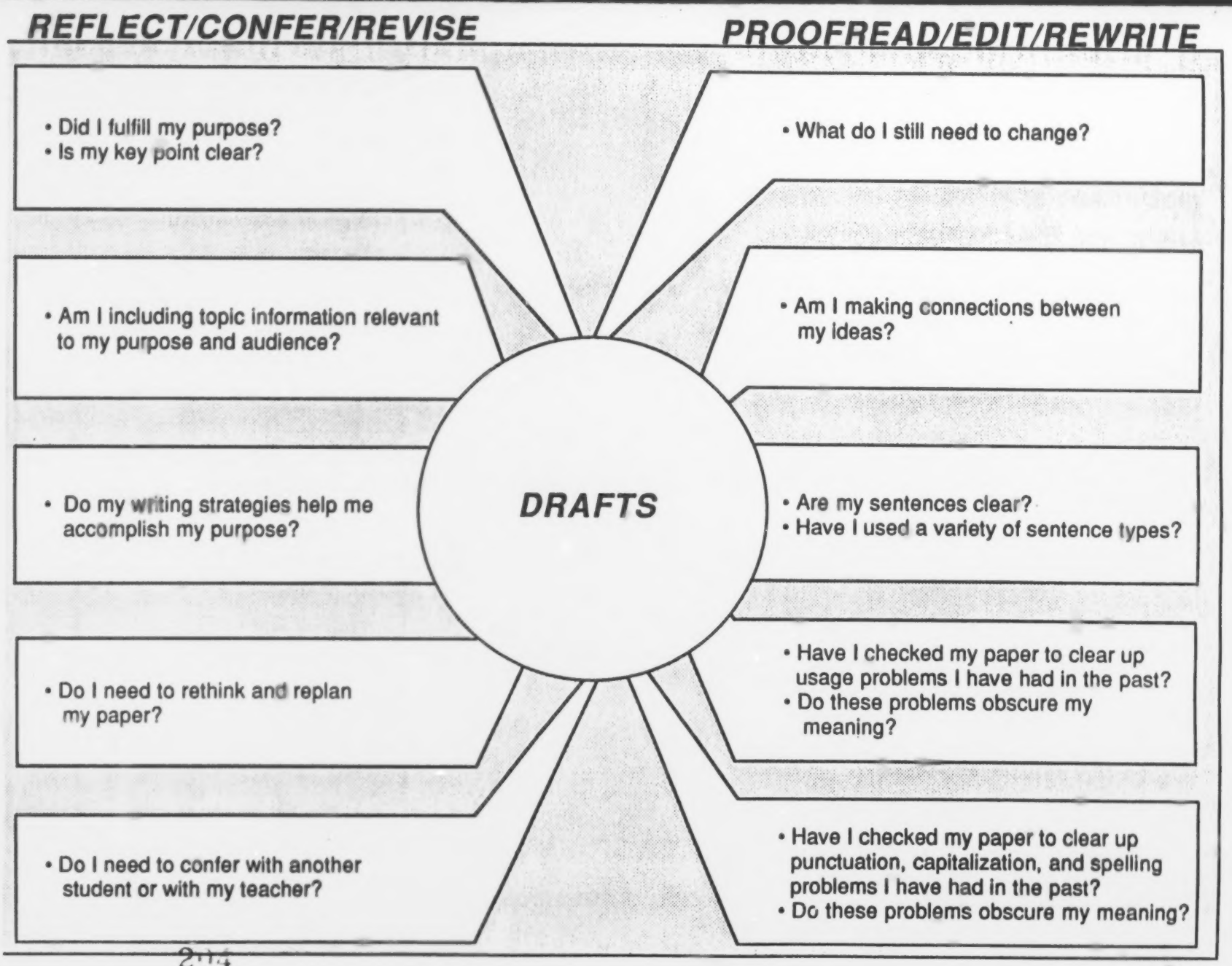
Notebook #15

Name _____
Date _____ Period ____
Score _____

NOTES	NOTES	NOTES
AUDIENCE	**MY PLAN**	**PURPOSE**
How does consideration of my audience contribute to my plan?➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡		⬅ ⬅ ⬅ ⬅ ⬅Why am I writing this letter to my English teacher?
TOPIC INFORMATION		**WRITING STRATEGIES**
Considering my audience and purpose, what information should I include?➡ ➡ ➡		⬅ ⬅ ⬅ ⬅ ⬅What strategies will help me convey information in an interesting way?

201


WRITING PROCESS CHART
Making Decisions
PLAN
Prewrite
Make Decisions
FIRST DRAFT
Revise
Edit
DRAFTS
Confer
Rewrite
Reflect
FINISHED PIECE
Publish
Assess


REFLECT/CONFER/REVISE
PROOFREAD/EDIT/REWRITE
• Did I fulfill my purpose?
• Is my key point clear?
• What do I still need to change?
• Am I including topic information relevant to my purpose and audience?
• Am I making connections between my ideas?
DRAFTS
• Do my writing strategies help me accomplish my purpose?
• Are my sentences clear?
• Have I used a variety of sentence types?
• Do I need to rethink and replan my paper?
• Have I checked my paper to clear up usage problems I have had in the past?
• Do these problems obscure my meaning?
• Do I need to confer with another student or with my teacher?
• Have I checked my paper to clear up punctuation, capitalization, and spelling problems I have had in the past?
• Do these problems obscure my meaning?

Notebook #18a

2·14

2·15

PLANNING SHEET: LETTER TO A CHARACTER

Notebook #34

Name _____
Date _____ Period _____
Score _____

AUDIENCE

To whom am I writing this letter?
What do I know about this person?

PURPOSE

What was the author's purpose in writing his/her letter?
What is my purpose in responding to this letter?

WRITING PLAN

In my letter I plan to

TOPIC INFORMATION

Considering my audience and purpose, what details or anecdotes can I use to make my letter effective or interesting?

WRITING STRATEGIES

What letter writing strategies will help make my letter effective and interesting?

Notebook #48

Name_____
Date_____Period_____
Score _____

PLANNING SHEET: LETTER STORY

AUDIENCE: To whom will I write this letter? What do I know about this person? Why would my character write to him/her?

PURPOSE: Why am I (my character) writing to this person? What is my reason for sending this letter?

TOPIC INFORMATION: What information do I need to include for my audience and purpose? What does my audience need to know?

WRITING STRATEGIES: What letter writing strategies can I use to make my letter more effective and interesting?

When I write my letter, I **PLAN** to: